

MAY-JUNE 1960

A M E R I C A N
M U S I C
T E A C H E R



PUBLISHED BY MUSIC TEACHERS NATIONAL ASSOCIATION

HELP TO KEEP PHILHARMONIC BROADCASTS ON THE AIR

MR. Arthur Hull Hayes, President of CBS Radio, challenged the radio audience members of the New York Philharmonic concert broadcast Saturday night, April 2, to give evidence of their existence and to stand up and be counted if they favored continuation of the broadcasts in future years.

He pointed out that broadcasting has no direct and sure knowledge of the size of its "box office" and that it is necessary to find out through some means whether or not people actually listen to and want the Philharmonic broadcasts continued.

Mr. Hayes stated that CBS was the first radio network to broadcast subscription series concerts of any orchestra regularly when it began presenting the New York Philharmonic concerts in 1930. Now, three decades later, Mr. Hayes stated that CBS is the only radio network which offers the public regular weekly broadcasts of entire concerts of a major orchestra's subscription series.

Mr. Hayes asked the listeners to write to CBS and voice their opinions as to whether or not the broadcasts should be continued next season. The network is interested in knowing something about the listeners—their ages, the kind of work in which they are engaged, whether or not they listen to the Philharmonic broadcasts regularly or occasionally, as individuals or within a family group, their general interest in symphonic music, and so forth.

He concluded by saying that CBS hoped the response to his talk would indicate that there is a sufficiently large nation-wide audience for the concert broadcasts to justify continuing them in future years.

If each person would take the responsibility of writing to CBS and also of getting many others to do likewise, surely we could prove that there is a huge audience for symphonic music in the U. S. today.

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AMERICAN MUSIC



TEACHER

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MAY-JUNE, 1960

IN THIS ISSUE

EDITORIAL

HELP TO KEEP PHILHARMONIC BROADCASTS ON THE AIR	Second Cover
--	--------------

ANNOUNCEMENTS

WESTERN DIVISION 1960 CONVENTION	5
WESTERN DIVISION CONVENTION HOUSING AND MEALS ..	29
PRECONVENTION REGISTRATION	31
MICHIGAN MTA PUBLISHES SYLLABUS OF PIANO TEACHING MATERIALS by Jean Stark	13
NORTH CAROLINA MTA ORGANIZED by Anne Alexander ...	13

ARTICLES

MUSIC AND THE TRADITION OF CIVILITY by Emory Lindquist	6
TEACHING ADVANCED PIANO STUDENTS by Roy McAllister	7
CONSCIOUS DIRECTION IN STRING PRACTICE by Francis Tursi	8
MEMO TO MEMBERS OF MTNA PIANO SECTION by Polly Gibbs	10
STUDENT AUDITIONS IN OKLAHOMA by Celia Mae Bryant ...	12

REPORTS

MTNA 1960 DIVISION CONVENTIONS	11
--------------------------------------	----

DEPARTMENTS

ADVERTISERS' INDEX	35
CONTESTS, COMPETITIONS AND AWARDS	28
CONVENTION CALENDAR	13
DIRECTORY OF MTNA OFFICERS, EXECUTIVE BOARD, AND DIVISIONAL OFFICERS	Third Cover
FROM THE STATE ORGANIZATIONS	13
IT'S FREE	35
THE PRESIDENT'S CORNER	21
RECENT RELEASES	30

cover design by Peter Geist

THE MUSIC TEACHERS NATIONAL ASSOCIATION, INC., is a nonprofit organization, representing music teachers in studios, conservatories, music schools, public schools, private schools, and institutions of higher education. Membership is open to all music teachers and to individuals, organizations, and business firms interested in music teaching. Headquarters: 775 Brooklyn Avenue, Baldwin, New York. Phone: Baldwin 3-2256.

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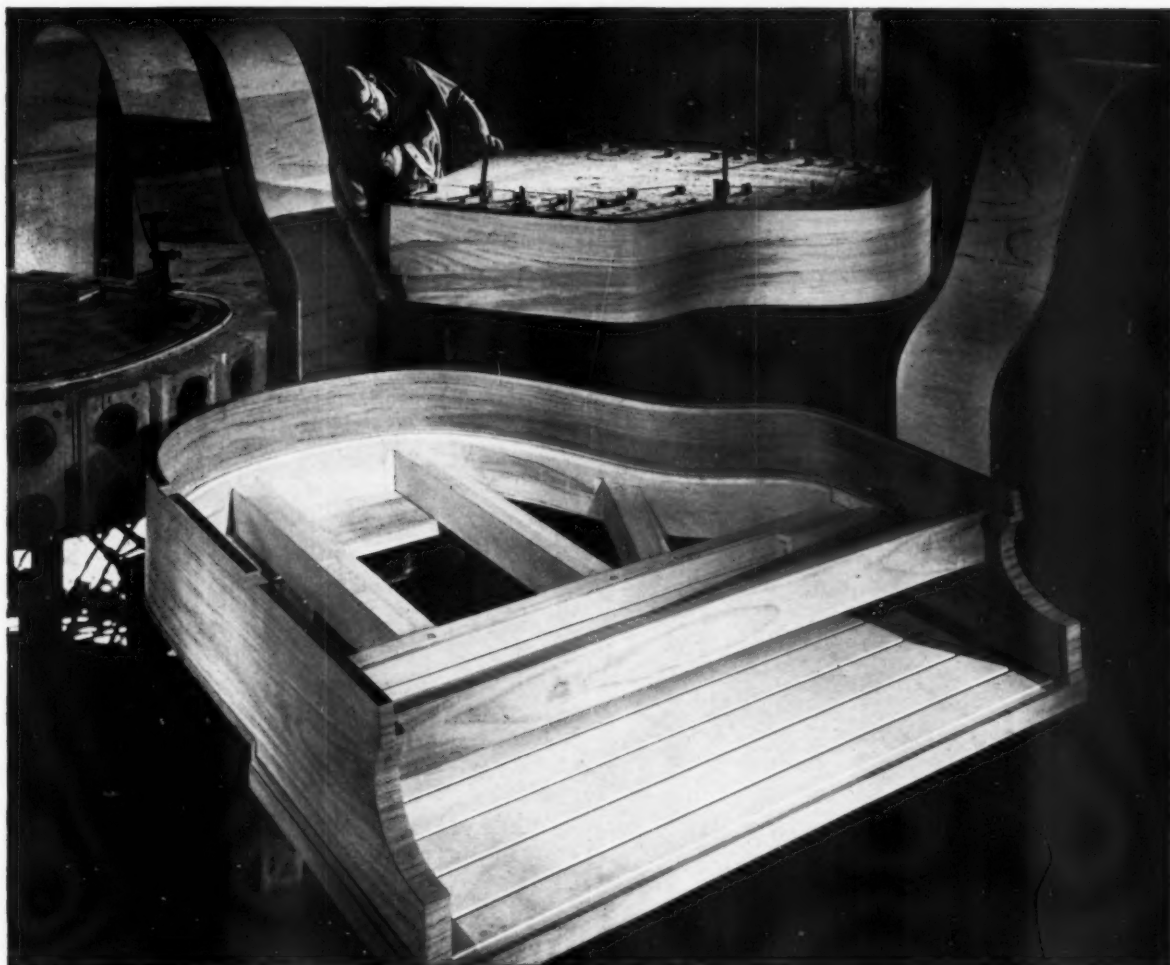
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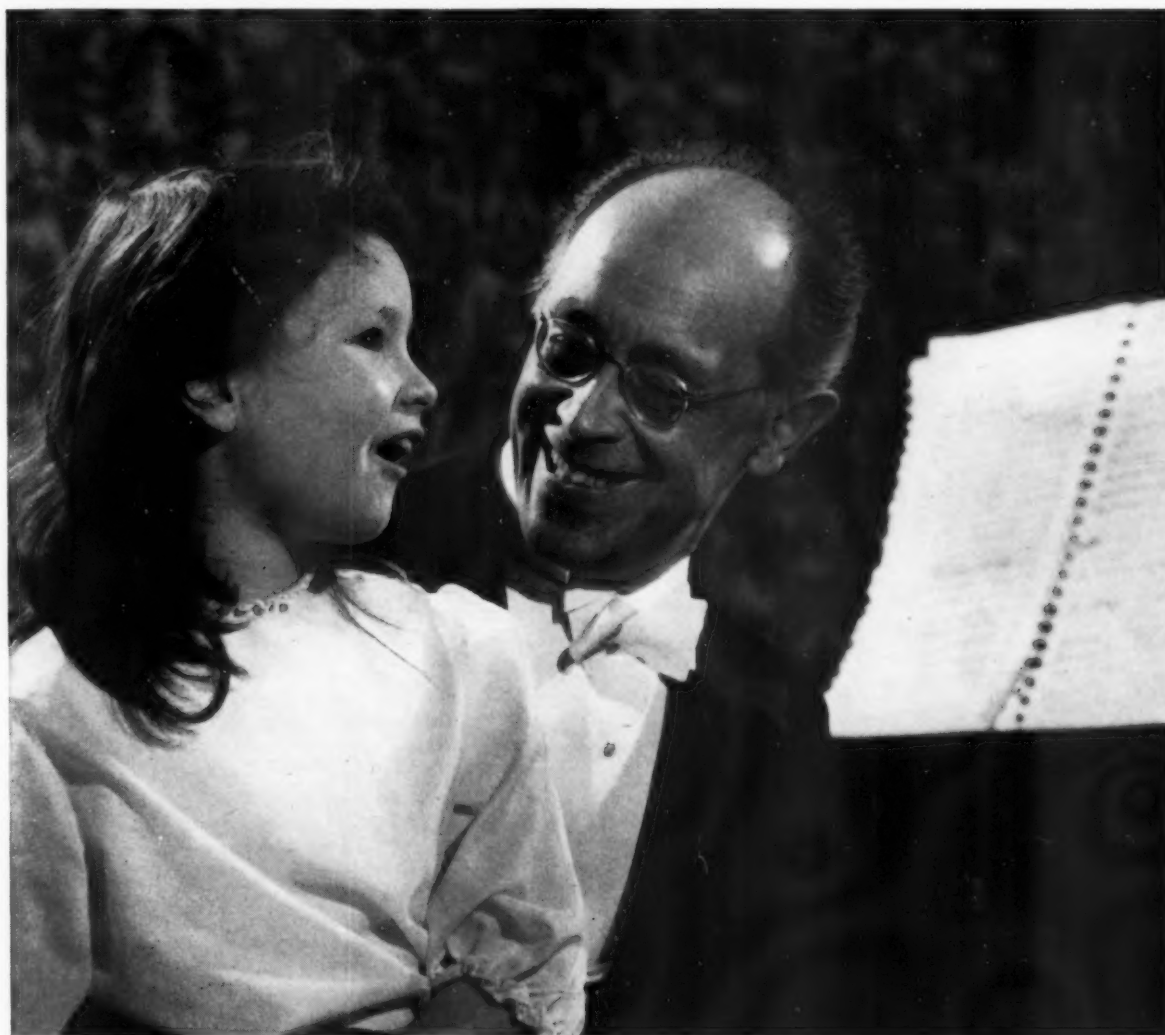
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AMERICAN MUSIC TEACHER

WESTERN DIVISION

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FIFTH BIENNIAL CONVENTION

JULY 24-28, 1960

UNIVERSITY OF OREGON, EUGENE

By MRS. R. F. CLEVELAND

A MOST exciting convention is being planned for the Western Division of the Music Teachers National Association, convening on the campus of the University of Oregon in Eugene, July 24-28, 1960. Professionally, the cream of the crop will be there to participate in the sectional meetings, bringing with them inspiring and stimulating ideas for all who attend.

The family vacation plan, so successful in the Western Division, is again available, with high quality housing and meals obtainable on the campus in the University's new dormitories. This combines low cost with convenience.

Plenty of fun is to be expected with a picnic near the beautiful McKenzie River and tours to other points of interest planned. Several receptions will be held in such interesting places as beside a jewel-like reflecting pool in the Oregon Art Museum.

Music? Yes, lots of it! The opening concert on Sunday evening will feature performances at both the organ and the harpsichord by John Hamilton of the University of Oregon.

University of Oregon Trio

On Monday evening, the exciting University of Oregon Trio will play. This group, composed of William Woods, pianist; Lawrence Maves, violinist; and Jerome Jelinek, cellist has a large following in the West.

David Burge, head of the Piano department at Whitman College will give a recital of American music. Irving Wasserman of Utah State University, and others still to be announced, will also play. One of the highlights will be the much anticipated President's Invitational Recital given by outstanding students from each of the member states of the Western Division.

Keynote speaker at the opening session will be LaVahn Maesch, Director of the Conservatory, Lawrence Music-Drama Center, Appleton, Wisconsin and President of MTNA.

The banquet will be held in the Erb Memorial Student Union, with Dean Theodore Kratt of the University of Oregon, as toastmaster. The banquet speaker will be Dr. Raymond Kendall, Dean of the School of Music at the University of Southern California.

Among the outstanding personalities to appear at the convention will be Marilyn Stanton of Spokane, Washington. Mrs. Stanton combines several careers as organist

at Westminster Congregational Church and at Temple Emanu-El, and as a teacher at both Gonzaga University and at Sacred Heart Hospital. At Gonzaga, she teaches embryology, human anatomy, and physiology. At Sacred Heart she teaches biochemistry and advanced anatomy.

Mrs. Stanton's experience in working with the mentally ill has been with Dr. Southcombe, former doctor in charge of Eastern State Mental Hospital at Medical Lake, Washington. Besides this, she has achieved great success with her volunteer work in the psychiatric wards of the local hospitals. She will appear before the Psychology and Music Therapy section.

The Voice sessions will present Dean Melvin Geist of Willamette University on the subject "Contemporary Songs." Demonstrations for Dean Geist will be made by Nancie Muhle, Edward Bradshaw, and Dick Noble. This will be followed by comments from Dagny Gustavson of Portland, Oregon.

A Choral session, with Jessie Perry, Associate Professor of Music at the University of Utah as chairman, has scheduled a demonstration, "The Mature Tonal Color in the Immature Choral Voice."

Professor Josef Schnelker of Willamette University, and organist at the First Methodist Church in Salem, will present the session on Church Music, according to Orpha Moser, chairman.

(Continued on page 28)



THE BLUE WATERS OF OREGON'S CRATER LAKE reflect Wizard Island and portions of the crater walls. Wizard Island is a volcano in itself, having been formed on the floor of Mt. Mazama after its summit had been destroyed.

MUSIC AND THE TRADITION OF CIVILITY

BY EMORY LINDQUIST

(The following address was presented February 25, 1960, at the banquet of the MTNA West Central Division fourth biennial convention.)

THE invitation to be with you on this occasion carried with it freedom of choice as to a topic. I have chosen as my subject "Music and the Tradition of Civility."

The phrase, "The Tradition of Civility," is suggested by the title of a book of essays published in 1948 by Sir Ernest Barker, who, in turn, received the idea for his title from two lines of Coventry Patmore:

"The fair sum of six thousand years'
Traditions of Civility."

Civility is defined in Dr. Johnson's *Dictionary* as "the state of being civilized." Sir Ernest Barker prefers the word "Civility" to "Civilization." This, too, is my preference.

Our point of departure is the immediate present. Professor Henry A. Murray of Harvard writing in the *Saturday Review* of January 23, 1960, declared that, "Our eyes and ears are incessantly bombarded by a mythology which breeds greed, envy, pride, lust, and violence, the mythology of our mass media." "But a mythology that is sufficient," he continues, "to the claim of the head and heart is absent from the American scene as symbolism is absent from the new, straight-edge, bare-faced, glass buildings of New York."

Big, Bold, Brassy Tune

The illustrations from our own time can readily be multiplied. For instance, on January 10, 1960, the National Retail Merchants Association, according to an Associated Press dispatch, declared that, "Business will dance to a big, bold, and brassy tune in the first half of 1960."

Somewhat earlier, I learned the goal of our time as it was indicated in the headlines of a regional newspaper: "Higher, Faster, Farther, First World Congress of Flight Emphasizes Opinions Among Leaders That We Must Push On To Greater Things, If We Are To Stay Ahead Of The Russians."

The tradition of civility is concerned about "those greater things," but not as expressed in "big, bold, brassy tunes" of material achievement, nor in goals that are best described as "Higher, Faster, Farther." In the tradition of civility, meaning is not equated with the gross national product, although this is exceedingly important, nor is value equated with speed and distance. But the tradition of civility is concerned about what Professor Murray referred to earlier as a civilization which breeds "greed, envy, pride, lust and violence," although, at the same time, it does not have the resources "sufficient to the claim of the head and the heart."

The potentialities for our material achievement are

Emory Lindquist is Dean of Faculties, University of Wichita, Wichita, Kansas.

almost limitless. There seems, consequently, to be a growing dedication to a false god called "virtuous materialism." We speak of a gross national product of \$450 billion, \$500 billion, and higher. In some areas of production, we are confronted with serious problems of over-production. We have developed a vast empire of gadgetry.

Sir Richard Livingstone, President of Corpus Christi College, Oxford University, has written in his book *On Education*: "If you want a description of our age, here is one. The civilization of means without ends; rich in means beyond any other epoch, and almost beyond human needs; squandering and misusing them, because it has no over-ruling ideal; an ample body with a meagre soul."

It is in that kind of a world that the tradition of civility must assume new meaning. I wish to emphasize at the outset that a basic element in this tradition is intimately related to the cultivation of sensitivity. It is in the cultivation of sensitivity that the main distinctions between civilization may ultimately reside.

Sensitivity, Responsiveness

There is substantial evidence to indicate that the Soviets have demonstrated great ability to produce things, and our best informed people expect that the Soviets' ability to produce things will continue. Even if civilizations can with equal ability produce aircraft, missiles, refrigerators, highways, bridges, automobiles, and washing machines, there must be a differential somewhere, and that differential will be found in the nonmaterial factors in life. Closely related to the world of the nonmaterial is sensitivity, responsiveness, feeling about great ideas, great values, great music, great art, great causes.

Alfred North Whitehead in his essay "The Place of the Classics in Education" portrays beautifully one phase of the matter. In justifying for students a knowledge of the culture of Greece and Rome, he writes: "Moral education is impossible apart from the habitual vision of greatness." This is the singular role of the humanities—to develop sensitivity, responsiveness, "the habitual vision of greatness."

The spirit of responsiveness is portrayed intimately in a letter written by Chopin from Vienna in December, 1830: "I have just come from hearing the famous violinist, Slawik, who is second only to Paganini. He takes sixty-nine staccato notes at one stroke of the bow! It is almost incredible! When I heard him I wanted to rush home and sketch out some variations for piano and violin on an adagio by Beethoven. . . . The tears which this heavenly theme brought to my eyes have moistened your letter."

(Continued on page 20)

TEACHING ADVANCED PIANO STUDENTS

BY ROY McALLISTER

(The following article is a major portion of an address presented February 10, 1960, at the MTNA Southern Division third biennial convention.)

THE purpose of this paper is to consider problems of teaching advanced piano students, especially those who hope to major in music in college. This means, of course, that before they become my students, these pianists will have worked several years with other teachers. Nothing I say in this paper should be considered as criticism of teachers who have done the foundation work.

No matter what kind of teaching students have had before, once they are with us, they become our students. Gifted, only moderately talented, poorly trained, or well-trained, when they enroll with us, they become our students.

Do they make progress, not only the badly prepared pianists, but those with good training, or do we let them coast along without proper help? The talented and well-trained student needs help just as much as the poor and average student.

Eagerness to Help Students

If we are to set ourselves up as advanced teachers, or teachers of advanced students, we must be not only able, but willing and eager to help students whatever their problems are.

Suppose we have this eagerness to help the student; we have experience, we have knowledge; how can we help a young student become a musician of enough quality, with enough technique, with enough emotional and intellectual grasp of music to have a successful and happy life in music? I cannot discuss the potential concert artist, for concert work is a specialized area in which few musicians can make a life and earn a living.

It is good to hold to the idea, however, that really all public playing is "concert" playing, and that teachers should do as much playing as possible in recitals, accompanying, and chamber music programs. They should also seek, and even make, opportunities for their students to play in public.

For the teacher to be able to help the student in the ways of which I have spoken, I feel that certain basic things are essential:

1. The teacher must know what fine piano playing is.
2. He must know how to help the student develop the physical ability, and the emotional and intellectual understanding that are required to play the piano well.
3. The teacher must have not only a willingness, but an eagerness to transfer by the best means he can devise, this knowledge to the student.

Roy McAllister, President of the Alabama MTA, teaches piano at the University of Alabama.

The first basic essential in teaching embodies nearly all that we strive for each day in our work; this knowledge of what truly fine playing consists of and how it is attained. We should construct for ourselves a high standard of musical values, great enough to keep us constantly working to master them. We should provide ourselves ample opportunities to hear the best in music, should strive perpetually to develop and perfect the skill of discrimination, the ability to pick from performances that which is presented in the most convincing way.

But more than that, we must know how to transfer our knowledge and to develop in students a sense of values. This leads us to our second basic essential.

To me, the important thing is to help the student solve his problems, to help him realize his technical and musical needs, then to help him to begin their solution, and keep on helping him. He will gradually become able to do most of his work by himself.

We must help him on toward that day when he no longer depends upon a teacher. Independence begins to a large degree for a student when he becomes an accurate learner.

The quality of accuracy, the getting of musical facts correctly before one begins to interpret these facts, is not developed overnight. I do not believe that students are deliberately inaccurate. They frequently have not developed a fine sense of what true accuracy is. And accuracy can be developed.

Truthfulness to the Score

Talent will not be quenched or stifled by insisting that a student play exactly what the composer indicates as note values and pitches, legato and staccato. This truthfulness to the score is the first thing I like to cultivate in a student.

In our day of fine recordings, many of our more sophisticated students can rebel at this; they get the music, or an impression of the music, in their ears, and away they go.

A favorite story of mine about one of my major failures with a student is about a young man who knew everything about piano playing except how to play the piano. He had studied piano as a child, and, after World War II, he decided to become a musician, and spent a year in New York studying the piano. This proved too expensive, so he came to the University to continue his studies with me.

He could get through the *Revolutionary Etude* and three or four other compositions with some degree of brilliance. He must have learned them by rote from records, for he could not read the simplest composition hands together, and even with hands separate, reading had to be at a snail's pace.

(Continued on page 14)

CONSCIOUS DIRECTION IN STRING PRACTICE

BY FRANCIS TURSI

AS I begin this article my impressive library of books and articles on string playing lies within view — Leopold Mozart, Geminiani, the giants of the 19th and early 20th centuries and those still living. The authors in my library seem to fall into two groups. The very great performers write with inspirational sweep. Indeed, we realize that they could not write differently when we consider their early, subconsciously acquired technical excellence, and the ease, reliability, and artistic dimension of their performance. Quasi-mystical, often poetic, their recorded statements remain vague unless we try to sense the coordination of forces they have achieved, and to interpret their words on a plane where "the whole subconsciously coordinates the parts."

The statements of the second group are lengthier and include concrete and detailed comment derived from countless hours devoted to "learning" string mastery. On this plane "the parts are consciously coordinated into the whole." Some of these writers occasionally experienced flashes of that integrated achievement characteristic of the first group. From such experience they received a knowledge which subsequently enabled them to improve their performance ability. More important for us, this experience in two worlds, so to speak, especially qualified them to become great teachers.

The reading and rereading of the literature convinces me above all that the experience of the great performer represents an unquestionable performance ideal toward which other performers will and must aspire. I write this quite mindful that most of us are inevitably denied complete realization of such aspiration. But the attempt itself brings miracles.

Integrative Force

I am also convinced that the great performers' ability to organize—to reduce the complex to the simple—is an endowment which permeates their psycho-physical structure and qualifies their use for it. I shall call this endowment "integrative force." Part of the nature of this force evidently lies in the performers' ability to see, hear, and feel more than the average, and to do these with greater acuity. This information, above average quantitatively and qualitatively, gives their integrative force more possibilities from which to select the pattern units it will combine; and increases its ability to bring these units into the most favorable combination.

The integrative force of the second group is less intense and runs out before the requirements of ideal technical and/or musical achievement have been satisfied. As integrative force dwindles and ceases, "natural" or subconscious growth comes to a halt. It could be said that a string player's distance from greatness is sometimes measured by how late or how early this force ceases.

Francis Tursi teaches viola at the Eastman School of Music, University of Rochester, Rochester, New York.

At the time when integrative force ceases, our second group divides into three types: type I remain as they were left—uncompleted, instinctive players. They continue to practice as in the past, mostly by subconsciously directed trial and error methods endlessly repeated. But this kind of repetition, formerly productive inasmuch as it was guided by the internal wisdom of the structure, is now blind.

Type II find in conscious mind a new force to substitute for the old. They unfortunately use conscious mind incorrectly. They become unduly preoccupied with technical minutiae, and develop technical self-consciousness in the less important sense of this expression.

Type III also find in conscious mind a new force; they use this force with intelligence and imagination, and they successfully continue to educate themselves toward the state of ideal performance. We might say that they create their wholeness.

In the paragraphs that follow, I shall try to suggest the general outlines of a practice routine which tends to exploit by conscious direction some integrative possibilities available to all of us. Essentially it is a routine which asks only that we awaken from the half-sleep which characterizes so much of our activity, and that we see, hear, and feel more sensitively and intelligently.

We do on a conscious level, then, quite the same thing that integrative force does on a subconscious level. Space prohibits my noting more than representative examples. The principles behind these should be clearly evident, however, and will suggest an almost infinite amount of practice material.

The Musical and Technical Results of Seeing Notation More Simply and More Essentially

Let us begin with the visual sense. Here the use of conscious direction might start with the simple goal of seeing notation more correctly. For example, to remember accidentals throughout a bar, to read ledger-line notes as printed, rather than a third above or below, and to read rhythms as they are printed.

On a more difficult level we would attempt to see at a glance and analyze mentally complex notation, such as the simpler enharmonic equivalents of passages written with double flats or sharps, and the background of essential structure elements from which the composer has derived his more ornate melodic, harmonic, and rhythmic foreground.

I wish to spend a moment on this idea because experience has shown that students rarely employ it. Astonishingly, even few professionals seem aware of the insight it offers.

For those instrumentalists who have studied the craft of composition, however, and who have also composed, this separation of melodic and harmonic decoration from the basic supporting structure becomes a subconscious habit. It allows one to see the essential clearly, assists

correct phrasing, gives "line" or "sweep" to performance, and, when done on a large scale, it organizes the structural details of musical form.

Those readers who may wish to study a most interesting movement in this direction in music theory should review the works of Heinrich Schenker, and such followers as Adele Katz and Felix Salzer.

In the early baroque period, musicians were more aware of this separation than we are today. They were expected to improvise divisions on a ground extemporaneously, to vary a given dance melody in its many repetitions, and to embellish the slow sections of sonatas and concertos of which only the essential "white-note" background was printed. Only later, as with Bach, the embellished foreground was "frozen" in print.

Take the opening movements of Bach's G minor and A minor unaccompanied violin sonatas for example. How differently we would practice these were we to feel the simple white-note background, or were we to see them notated according to the earlier Italian custom which printed only the essential melodic outline and left to the performer the addition of the improvised lacework.

A theme and variations most clearly illustrates this separation, for here we easily see the derivation of an elaborated foreground, the variations, from a simple background, the theme.

However, we can find abundant illustration in all music. In the Beethoven quartet, Opus 18, No. 2, second movement, compare the first violin melody in bars 64 through 72 with its simpler statement in bars 6 through 16. Were we to continue the process of simplification, something like the following would result:



The composers among my readers will quickly notice that even this reduction could be made much simpler. Anyone who sees in the above melody only a distortion of Beethoven's beautiful melody misses the point of this discussion. I would ask them whether they object to the use of those symbols which commonly abbreviate melodic notation, symbols such as those used for the turn, the trill, glissandi, bar repetition, and so forth.

In effect, the separation I discuss is an extension of this practice. I admit, of course, that the resultant good or bad of such separation is dependent upon the imaginative and intelligent "how" it is used.

A sincere attempt to test the seeing and feeling of the above reduction immediately proves its integrative tendency when we take up the Beethoven original, for now we experience both planes of the melody—the plane of delicate tensions and releases of small melodic members freely and individually expressing themselves within the higher plane of the unifying "line" or "sweep."

Seeing notation more simply and more essentially also assists the integration of otherwise divisive elements of instrumental technique. In the same quartet, first movement, let us consider the first violin melody of measures 68 to 72. The essential background is composed of four eighth-notes being derived from the first note of each triplet. Approached this way, a free and natural ensemble results for the second violin. The

passage goes forward easily, or, as we say, "it goes by itself."

Why does this happen? The functional processes of the human structure may be compared with the wheels of a watch; all perform at a different speed. How often we create technical difficulty by attempting to contain the natural speed of one element of our functioning within another. In the above passage, for example, the tempo demands that the fingers move at a note-by-note speed far in excess of the mind's ability to observe note-by-note.

If detailed observation by conscious mind is impossible, detailed control is even more so. Conscious mind can "control" the motor work of the above passage in only a supervisory manner. It must recognize its inability to control twelve notes in detail and agree to supervise only four or two.

The detailed control of the twelve is rightly assigned to "motor mind" whose speed is much greater. Such speed gives it a time span within which it quite easily controls the twelve notes in detail. The two speeds and the different time spans of conscious mind and "motor mind" no longer conflict, for they are now brought into a harmonious operative relationship.

The two examples I have cited, one "musical" and one "technical," are hardly more than an elementary introduction to the extraordinary influence exerted upon final performance by the nature of what and how we see in the learning stage. The possibilities are so numerous and so far-reaching that I urgently hope my readers will explore this idea diligently and creatively.

The Influence of Vision Upon the Kinesthetic Sense

We have tried to see notation more simply and more essentially. The same can be tried with our "seeing" of body motion.

Psychological research has established the fact that vision can evoke kinesthetic sensations; one might say that we see with our whole body.

What the youngster's body sees in the bowing movements of his teacher and *how* it sees these most certainly affect the consequent imitation of the teacher's movements.

The sensitivity of such seeing is clearly evident in the remarkable ability of children to see and to imitate the "highlights" of their teachers' postures and movements. We look at them and we immediately know that they are pupils of Mr. A. or Miss B. Like a cartoonist, they distort by lifting out certain features and exaggerating their prominence.

This sensitivity in children is desirable. Indeed, I would classify it as one of the most powerful attributes of subconscious integrative force.

This sensitivity eventually becomes dull, however, and must be consciously awakened. In dancers, for example, it is consciously stimulated to an extraordinary degree.

The lines we "see" and describe in bowing give rise to good or bad kinesthetic feelings, and, consequently, to good or bad bowing.

In legato runs, when a student grabs the new string in abrupt, angular fashion, we call for smoother bow-arm movement or we suggest that he prepare the finger

(Continued on page 24)

PIANO SECTION of MTNA

MEMO

To: Members of MTNA Piano Section
From: Polly Gibbs, Chairman

Professor of Music
Louisiana State University
Baton Rouge 3, Louisiana

YOU will remember that one of the stated objectives of the MTNA Piano Section for this biennium is a series of publications on the problems of the piano teaching profession. Everyone was asked to suggest teachers who would be willing to contribute to this project. According to your excellent suggestions, we have sent out many letters asking for articles on various subjects. Do continue to send us names and addresses of people who are willing to share with us their good ideas on teaching.

Questions

During the school year just ending, letters from piano teachers have shown that they are all interested in knowing how others meet the problems common to music teachers. Special interest has been indicated in the matter of keeping pupils continuously hard enough at work to realize their highest possible accomplishment.

Sometimes the question is asked simply: "How can I keep my pupils more interested?" Others ask, "How can I manage to increase my tuition rates in keeping with the rise in the cost of living without losing my students?" The answer to these two types of questions might possibly involve the same ideas.

Since people usually spend money for the things they consider most important, a teacher's success in increasing fees for piano lessons depends largely on keeping pupils more interested in their work. We all know that the pupil who believes he is progressing in his work is the one most likely to strive for further improvement. This consciousness of going somewhere stimulates to greater effort. The problem then is how to prove to the pupil that he is growing musically.

Goals

Getting the best work from piano students is often a matter of setting suitable goals. An appropriate goal for a piano student is one which the pupil understands and which is not so far in the future that he loses sight of it. The younger the child, the more important it is that the goal be in the near future. Older pupils will work diligently toward a more distant one.

Frequent recitals of the informal studio type are often used as incentives for consistent daily practice. Family recitals at which the pupil plays in the home, perhaps just before or after dinner, is another effective device.

A group of pupils, each of whom has a good sized repertoire will respond enthusiastically to what might be called "workshop recital." This might take the form of letting the audience choose the numbers to be played from the list prepared by each pupil. Obviously this device is similar to the audition with which everyone is familiar, except that in this case an audience is present.

The more formal recitals, to which outsiders are invited, are almost too familiar to mention, but one good MTNA member once reported that she had excellent results by allowing each pupil to invite to the recital a friend who had never studied piano. She said this plan resulted not only in better work from her present pupils, but also increased enrollment for the following term. Each nonpianist envied the ones who performed.

Tests in piano playing serve a useful purpose. Students work hard to show up well in a test with a few of their classmates. Such tests might be on scales and chords, for example. Sight reading tests might be given either to individuals or in ensemble work.

Young pupils work enthusiastically toward a goal such as being the first to have a repertoire list of twenty or twenty-five pieces which they can play at a moment's notice.

On the college level we see fine examples of the motivating power of the jury examinations required at most colleges which offer credit for piano. What a strong incentive these examinations are for work of the highest order.

Rewards for the Teacher

It is a well-accepted principle of teaching that pupils learn better when they feel that their efforts are acknowledged and understood by others who are in similar situations. Some teachers make good use of this idea by teaching all beginners in classes. Many others combine repertoire classes, sight reading, and ensemble classes, and other group activities with the regular private lessons. In many cases each student has one regular half-hour private lesson plus a group lesson of approximately one hour weekly.

Such plans as these reward the teacher in two ways: the students have better incentives for careful work, and the teacher's income per hour can be much larger than

(Continued on page 27)

MTNA 1960 DIVISIONAL CONVENTIONS

DURING February and March of this year the Music Teachers National Association, Inc. produced four of its five 1960 Divisional conventions.

This schedule of meetings started February 9th with the opening of the Southern Division third biennial convention in Louisville, Kentucky, at the Kentucky Hotel. This convention terminated on February 12th. The Southern Division, composed of the states of Alabama, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, and Tennessee welcomed to its ranks the Washington, D. C., Music Teachers Association and the newest of all state associations, the North Carolina MTA.

Owing to the number of evening programs, the Southern Division departed from the usual plan of having a convention banquet and held a convention luncheon at which Moritz Bomhard, Director of the Kentucky Opera Association of Louisville, spoke. Mr. Bomhard said in part, "I feel it to be the teacher's job and responsibility to do all he can to take his student out of the cultural desert he is most likely to be living in and guide him toward culturally civilized living." Mr. Bomhard went on to say that the teacher does this partially by setting an example, including his attitude toward every imaginative phase of life.

During the convention it was decided to investigate sites in Louisiana for the 1962 convention.

Two-hundred-sixty-eight individuals registered for this convention, not including countless performers.

New officers elected for the 1960-62 biennium are: President—Frank Crockett, Georgia State Department of Education, Atlanta, Georgia; Vice President, Program—Walter Westafer, LaGrange College, LaGrange, Georgia; Vice President, States, Local Associations and Membership—Polly Gibbs, School of Music, Louisiana State University, Baton Rouge 3, Louisiana; Vice President, Publicity—Vernon H. Taylor, Director, Memphis College of Music, 1822 Overton Park Avenue, Memphis, Tennessee; Treasurer—Rolf Hovey, Berea College, Berea, Kentucky; Secretary—Wilbur Rowand, University of Alabama, University, Alabama.

The following new members-at-large were elected to the Southern Division Executive Committee: Mrs. Jane Sterrett, 1126 N. W. 8th, Gainesville, Florida; Mrs. J. R. Murray, 1534 Roselawn, Birmingham, Alabama; Miss Virginia Carty, 101 W. Monument, Baltimore, Maryland; Mark Hoffman, University of Mississippi, University, Mississippi; Lee Rigsby, School of Music, Woman's College U. N. C., Greensboro, North Carolina; Merle Holloway, 909 S. Fremont Avenue, Tampa, Florida.

The Southern Division also elected Michael MacDowell, Agnes Scott College, Decatur, Georgia, to be the representative to the National Executive Board.

February 16-19, 1960, found the East Central Division, composed of the states of Illinois, Indiana, Michigan, Minnesota, North Dakota, Ohio, Pennsylvania and Wisconsin, convening in the Hotel Commodore Perry, Toledo, Ohio.

This convention was dedicated to the memory of Mrs.

Margaret B. Hall who passed away November 18, 1959. Mrs. Hall was at that time President of the East Central Division.

Dr. James B. Wallace, Assistant Dean of the School of Music, University of Michigan, Ann Arbor, Michigan, with the help of countless others, took over in finishing the work of Mrs. Hall, and produced an outstanding convention. The convention fittingly opened with a violin solo "Lament" composed by Dr. James Paul Kennedy, of Bowling Green State University, Bowling Green, Ohio, in memory of Mrs. Hall, performed by Paul Makara with Mr. Kennedy at the piano.

The opening convention recital to be given by Mrs. Emma Endres-Kountz of Mary Manse College, Toledo, was cancelled owing to a death in the Kountz family. On very short notice Soulima Stravinsky flew in from the University of Illinois in Urbana and performed an outstanding piano recital, ranging from Mozart to Stravinsky.

The 1962 East Central Division fifth biennial convention will probably be held either in Madison or Milwaukee, Wisconsin.

Of the 310 who registered for the convention, 120 of them attended the banquet.

New officers elected for the 1960-62 biennium are: President—Dr. James B. Wallace, School of Music, University of Michigan, Ann Arbor, Michigan; First Vice President—Charles W. Bolen, Department of Music, Ripon College, Ripon, Wisconsin; Second Vice President—Mrs. Maryetta Beverlin, 3322 Cedarbrook Lane, Toledo 6, Ohio; Secretary—Miss Elizabeth Lewis, Department of Music, University of North Dakota, Grand Forks, North Dakota.

Elected to East Central Division Executive Committee as members-at-large were: LeRoy Umbs, Wisconsin College of Music, Milwaukee, Wisconsin; Mrs. Catherine Rutledge, 904 S. 16th Street, Elwood, Indiana; John Thut, Augsburg College, Minneapolis, Minnesota.

Dr. Howard Talley of the University of Chicago, Chicago, Illinois, was elected as the East Central Division representative to the National Executive Board.

In Wichita, Kansas, the West Central Division ran into extremely bad weather for its fourth biennial convention which was held February 23-26 at the Hotel Lassen. The states of Colorado, Iowa, Kansas, Missouri, Nebraska and South Dakota forming this Division were all represented at the convention.

Of the 236 registrants, 103 attended the banquet and heard an inspiring address "The Tradition of Civility" by Dr. Emory Lindquist, Dean of the University of Wichita, Wichita, Kansas, plus an outstanding musical program presented by "The Singing Quakers" of Friends University, Wichita, Kansas, Cecil J. Riney, Director.

For the 1960-62 biennium the following officers were elected: President—Usher Abel, University of South Dakota, Vermillion, South Dakota; First Vice President—Roger Fee, Denver University, Denver, Colorado; Second Vice President—Dr. Francis Pyle, Drake University,

(Continued on page 22)

STUDENT AUDITIONS IN OKLAHOMA

BY CELIA MAE BRYANT

After a number of years of effort, through trial and error, the members of the Oklahoma Music Teachers Association believe they have devised a practical plan for the audition programs of OMTA teachers. They are proud of its smooth operation and the excellent results it is achieving.

In brief, the over-all program is as follows:

1. The four districts in Oklahoma have Junior Auditions with the winners performing on the four annual district convention programs;
2. Senior Auditions are held in each district with the winners performing on the annual State Convention program;
3. College Auditions are held in one central location with winners performing on the annual State Convention program;
4. All students entering the Junior and Senior Auditions must take a theory test and make a passing grade of 70 or above to be declared a winner on one of the student concerts;
5. Each student is given a certificate of merit.

Music Theory Study

Each OMTA teacher receives instructions entitled "Music Theory Test Content and Study Outline." This includes all the material the student will be tested on in each section of the theory test. The outline begins with the identification of whole steps and half steps, pitch notation, and rhythmic notation; it advances through the key signatures, intervals, scales (major and minor), chords (major and minor, diminished, and dominant 7th), and cadences. In addition the student must be able to identify the more commonly used musical terms. The outline also lists several textbooks which will provide the teacher with a reliable source of reference material.

A theory chairman, appointed by the state president, is responsible for making out the theory tests. These have been changed annually, with each new test proving more satisfactory than the last. They will again be revised this summer, to incorporate the recommendations made by a theory committee which has made a study of the over-all program.

Beginning this program presented many problems, but in the five years since its adoption solutions have been found and the theory tests have been extremely successful and beneficial. Because grades have continued to improve each year, it was proposed this year that the passing grade of 70 be raised. The OMTA Board, however, decided not to change this requirement for the present.

The purpose of the theory outline and theory test is to encourage both student and teacher to understand

and use the theory of music in the study of applied music. With this background the student is a finer musician and will be better prepared for college work if he chooses music as his major.

Eligibility for the five different sections of theory study is determined primarily by the number of years of study with an OMTA teacher, since they are all expected to include some theoretical work in their music teaching. Special provisions are made for transfer students.

Pianists and vocalists are evaluated separately. For piano students, theory study is to start at age 8, or whatever age above 8 the student starts taking lessons. For voice students, theory study is to start at age 14, or whatever age above 14 the student starts taking lessons.

When either a pianist or vocalist transfers from a non-OMTA teacher to an OMTA teacher, that teacher shall determine at what level of theory the student should be placed and which examination he should take. Upon recommendation of the teacher any student, after completing his assigned examination, may, if he wishes, take the succeeding examination on the same day. This provides a challenge to the more advanced students in theory.

Junior Auditions

The Junior Auditions are held in centrally located towns in each district. Since this eliminates the problem of traveling long distances there is a greater participation on the part of both students and teachers. The district president decides how many towns will have auditions in his district and how many winners should be chosen from each area; he bases his decision chiefly on the number of entries. The winners perform on the student concert at the annual District Convention during November.

The rules for Junior Auditions are:

1. Any teacher in good standing (he must have paid his dues, state and national) may enter students in the audition in the district of which he is a member;
2. The number of students a teacher may enter is determined by the district in which he is a member. First group—ages 8-11; second group—ages 12-13;
3. Performing time is limited to three minutes for the ages 8-11 group and four minutes for the 12-13 group. No cuts are allowed; dot repeats may be omitted. Students will be disqualified for overtime.
4. There is a registration fee of \$1.00 for each student;
5. Each entrant must take the theory examination and make a passing grade of 70 or above;
6. Each entrant must have a copy of his music for the judge.

(Continued on page 18)

Celia Mae Bryant is Associate Professor of Music, School of Music, University of Oklahoma, Norman, Oklahoma.

FROM THE STATE ORGANIZATIONS

CONVENTION CALENDAR

STATES

Minnesota	June 12-14, 1960. University of Minnesota, Minneapolis
Texas	June 12-15, 1960. Robert Driscoll Hotel, Corpus Christi
Ohio	June 21-23, 1960. Hotel Onesto, Canton
Washington	June 28-30, 1960. Whitworth College, Spokane
Indiana	July 10-12, 1960. Indiana Central College, Indianapolis
Montana	July 17-22, 1960. Florence Hotel, Missoula
Oregon	July 28, 1960. University of Oregon, Eugene
Idaho	August 9-10, 1960. Shore Lodge, McCall
Arizona	Fall, 1960. Arizona State University, Tempe
Maryland	September 11-12, 1960. St. John's College, Annapolis
North Dakota	October 9-10, 1960. Bismarck
Mississippi	October 29, 1960. University of Mississippi, Oxford
Michigan	October, 1960. Ypsilanti
Wisconsin	October 23-25, 1960. Hotel Raulf, Oshkosh
Louisiana	October 27-29, 1960. Louisiana Polytechnic Institute, Ruston
Florida	October 30-November 1, 1960. Miami
South Dakota	November 4-5, 1960. South Dakota State College, Brookings
Iowa	November 12-14, 1960. Sheraton-Montrose Hotel, Cedar Rapids
Missouri	November 13-15, 1960. University of Missouri, Columbia
Nebraska	November 14-15, 1960. Hotel Sheraton Fontenelle, Omaha
New Mexico	November 19-22, 1960. State University, University Park
North Carolina	January 7-8, 1961. Queens College, Charlotte
Pennsylvania	February 26-March 1, 1961. Hotel Sheraton, Philadelphia
Oklahoma	March, 1961. University of Oklahoma, Norman

DIVISIONAL

Western	July 24-28, 1960. University of Oregon, Eugene, Oregon.
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NATIONAL

1961	February 26-March 1. Hotel Sheraton, Philadelphia, Pennsylvania
1963	March 17-21. Hotel Sherman, Chicago, Illinois

Michigan MTA Publishes Syllabus of Piano Teaching Materials

By JEAN STARK

THE old jingle "... girls are made of sugar 'n' spice 'n' everything nice, and boys are made of hammers 'n' nails 'n' puppy dog tails ..." neglected to mention the specific analysis of a piano teacher.

A poll of students and parents might produce variations on the original such as: "Teachers are made of statements and scales and clipped fingernails." Or: "Teachers are made of sharps and flats and boring old hats." The old hats might well

refer to some of the outworn repertoire presented to disinterested students by piano teachers today.

Realizing the importance of fresh teaching material for students growing up in a scientific age engaged in the conquest of space, the Michigan Music Teachers Association has launched a new syllabus supplement of piano teaching materials. Compiled and edited by Vera Brown Lewis of Lansing, Chairman of Michigan's Certification Program, this catalogue of new piano publications is the result of months of research, careful selection, and wide inquiry.

Since its debut at the fall convention in Ann Arbor, this comprehensive guide to piano literature has been acclaimed by private teachers, college faculty, and music department chairmen throughout the state.

Michigan's syllabus catalogues materials from elementary to advanced

grades with additional correlations for technic and theory.

Arranged according to periods in music history, hundreds of selections have been catalogued with their publishers, and every printed page allows ample room for teacher notation.

An added feature is a comprehensive listing of recommended books about music for general reading by both adults and children. Children's books are listed separately. The entire section on extra reading is appropriately headed: "He who dares to teach, must never cease to learn."

The Michigan Music Teachers Association makes this attractive syllabus available to piano teachers at a fee below printing costs. The blue cover features the first musician in time, the great god Pan. Inside, teachers discover the best material from every period in music.

Copies at \$1.50 each, which includes postage and handling, may be obtained by writing to Dr. Frank Stillings, School of Music, University of Michigan, Ann Arbor. ►►►

North Carolina MTA Organized

By ANNE ALEXANDER

NORTH Carolinians, when they want to get things done, don't waste any time doing them. On January 9-10, 1960, at the University of North Carolina, Chapel Hill, the first state convention of the North Carolina Music Teachers Association was held, just two months after the initial organizational meeting.

For some time it had been the hope of Dr. William S. Newman, Professor of Music at the University of North Carolina, that a North Carolina MTA might be formed from the forty-some MTNA members in the state and other interested teachers.



MARIE JOHNSON,
President.



**U. WOLFGANG
FETSCH,**
Vice President.



**MRS. JO B.
HORNE,**
Secretary.



**SISTER MARY
CECILIA LEWIS,**
Treasurer.

NORTH CAROLINA MTA OFFICERS

He encouraged Miss Marie Johnson, Assistant Professor of Music at Queens College, Charlotte, to take the responsibility of sending out letters over the state.

A letter written by Miss Johnson was printed by the MTNA National Office and mailed by the Brodt Music Company of Charlotte inviting those interested to an organizational meeting at The Woman's College of the University of North Carolina, Greensboro, on November 1st.

Twenty-six people met together, discussed the purpose of forming a North Carolina MTA, and reached the general agreement that an or-

ganization which emphasizes studio teaching and performance would fill a definite need. Officers pro tem were elected as follows: Chairman — Marie Johnson, Queens College, Charlotte; Vice Chairman—Mrs. Eugene Johnston, Mooresville; Secretary-Treasurer — Sister Mary Cecilia Lewis, Sacred Heart Junior College and Academy, Belmont.

The University of North Carolina's invitation for the first convention was accepted and the date was set. A program committee for the convention was appointed: Chairman, U. Wolfgang Fetsch, East Carolina College, Greenville; Fletcher Moore, Elon Col-

lege; and Miss Lydia James, Wilson.

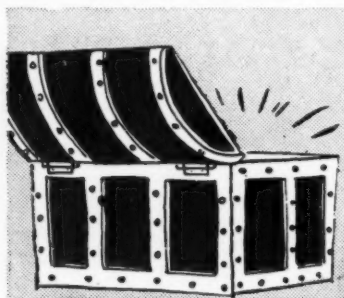
A second letter inviting people to attend the first convention of the NCMTA along with a copy of the convention program was mailed to over 4,000 North Carolina music teachers in December, 1959.

On January 9 and 10, 1960, seventy-five people met for their first state convention at Hill Hall, University of North Carolina, Chapel Hill. A constitution was adopted, and it was decided to affiliate with MTNA on the 100% basis and to become part of the MTNA Southern Division.

The invitation of Queens College, Charlotte, was accepted as the 1961 convention site. Officers were elected as follows: President—Miss Marie Johnson, Queens College, Charlotte; Vice President—U. Wolfgang Fetsch, East Carolina College, Greenville; Secretary—Mrs. Jo B. Horne, Route 1, Eden Forest, Raleigh; Treasurer—Sister Mary Cecilia Lewis, Sacred Heart Junior College and Academy, Belmont.

Dr. Newman handled the local arrangements in Chapel Hill, and Mr. James Stegall of the Bureau of Short Courses, University of North Carolina, took care of the registration.

There are now 125 members of the new NCMTA, a very fine beginning, those in North Carolina think, for an organization that one year ago was only a dream. ▶▶▶



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TEACHING ADVANCED PIANO STUDENTS

(Continued from page 7)

Studying anything less difficult than the Chopin *Etudes* was really beneath his self-esteem, but we finally settled on the Mozart *Fantasy in D Minor* as a composition to work on while he tried to improve his reading and general musicianship on

much less taxing music. One can learn a great deal about music and about piano playing from this Mozart *Fantasy*: harmonic tension, melodic playing, balance of hands, facility, and so forth.

Progress was very slow since he had so much difficulty reading. To make matters worse, he complicated the procedure by constantly doing everything different from the score.

He then floored me with this comeback: "Slavish devotion to the printed page is sheer pedantry." We parted musical company at the end of a very short run.

Accuracy in learning is basic, and though some students must learn it the hard way, they have to learn this fact.

In insisting that students be helped and helped, I have not lost sight of the fact that the ultimate aim in teaching is to develop independence in students. But it is not the immediate aim with the young student. There is a long period in which teachers must show students what to do, how to do it, and, everything else failing, the teacher requires them to do it.

I feel that a teacher is not helping a student by confusing him, and that is exactly what happens to most students when they are not told what to do and how to do it. We must direct their work, spending much time at lessons practicing with them, not only technical problems, but musical problems, phrasing, pedaling, and contrasts.

Good Example

I read recently a remark made by Schweitzer: "The best way, indeed the only way, we can influence others is by a good example." He was referring to moral values and influence, but certainly the same thing applies in teaching. Help the student at his lesson, showing him how to work when he is away from you.

The purpose of the lesson is not merely to check on progress, or its absence, but to help progress along. The purpose of the lesson is not just to approve or disapprove what the student is doing, but to show the student how to make things better or easier. I have a great distrust of teaching which insists that everything is coming along fine.

Is this spoon feeding? Is the teacher doing too much for a stu-

dent? Spoon feeding it is, I admit, but spoon feeding with a purpose.

In working with a student, I seek to instill habits of working with the score, of practicing, of listening, that will enable him as rapidly as possible to do the major portion of his work by himself.

In the process of teaching things, I am constantly seeking to teach principles. A Two-Voice Invention should be learned in such a way that it will open up the student's eyes and ears to the whole world of contrapuntal music. One Chopin Nocturne should give him insight into the solution of problems in other lyrical compositions.

How to Study

It is at the lesson that a student learns how to study, so I practice with him, play for him, perhaps only four measures of each section of a composition, or just enough of each problem to enable him to continue his work away from me.

I seek to make him understand that learning notes is not practicing. We learn notes in order that we may have something to practice. What we practice is the setting forth of musical

ideas and the physical movements that enable us to make the piano sound as we want it to sound.

This is no easy task. The student wants to make music, and he wants to make it in the way to which he is accustomed, both from a physical and from a sound standpoint, no matter how uncomfortable the technical procedure or how unsatisfactory the sound. For, tragically, what the student hears as music is only an approximation of the composer's intentions. What he hears is not really music except to himself, and he really only imagines what he hears. He makes no effort to know what comes out of the piano. He mistakes the desire for the deed. He must learn to hear himself, and to know what to listen for.

Great patience is needed. I feel that to fulfill my purpose as a teacher, I must constantly work to enable each student to hear himself, eventually completing the whole process of hearing with his inner ear first, then playing the piano, and finally consciously checking to know if what he truly hears matches what he wanted to hear.

It is not always easy to get the idea

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of prehearing across to students. And it is harder still to make them form the habit of this perception.

A device I use frequently is to have the student shut his eyes, and to tell him to see green or purple. This he can do. Once he does this, then I switch to hearing, having him hear the sound of water as he remembers it, the sound of a gun, his mother's voice, and other familiar sounds.

Then I ask him to shut his eyes again and think of the most beautiful shade of blue, a blue car, a blue tie. He has not necessarily seen this color, but he can imagine it. This is what we are seeking; this having in mind the right sound before we play it.

Post-adolescent Student

We can read so much material on teaching the young pianist. These books and articles are filled with references to the use of imagination in teaching. I know of no books dealing with the problems of teaching the post-adolescent student. And it is at this frightening age that our students come to us at colleges; at the very difficult time when the spontaneity of childhood is lost, when the problems

of growing up as a person, much less as a musician, have only begun to be solved. If ever imagination, sorcery, and even magic were needed in teaching, it is with students of this age.

Confronted as he is by the many adjustments to college, and specifically by the sudden realization of the vastness of music, the student must frequently think that music has unhappily become all facts and no music.

So Much to Learn

There are so many people pounding facts at him. The piano teacher is stressing hand position, relaxation, pedaling, accuracy, tone; the theory teacher is explaining the mysteries of the overtone series; the survey of music literature course is an endless labyrinth of practically prehistoric music. And all he wanted to do was play the piano!

I am grateful that the major responsibility for teaching so many aspects of musicianship is shared by other teachers in the departments of music. This makes a great deal more time available at the piano lesson for translating and interpreting these facts into music.

I use every opportunity to make a student discover right in the music he is playing the things that seem so baffling in theory class. It not only clears up problems in the piano lesson, but also helps to relieve the prevailing fear of theory.

In teaching, as I have said, the establishment of accuracy is essential, and the sooner this habit of being accurate is formed, the happier both the teacher and student will be.

But accuracy is only the first step in fine playing. One must be able to understand and interpret even accurate facts into music.

In my own playing, I attempt to arrive at a satisfactory interpretation by the consideration of many things: the style of the composer, form of the composition, various relationships and contrasts that must exist in the composition, and other factors almost too numerous to name.

Unsophisticated Approach

But in working with younger college students I am terribly unsophisticated in my approach. No matter how much I make juniors and seniors delve into artistic reasons for things, with most freshmen and sophomores I use imagery and imagination.

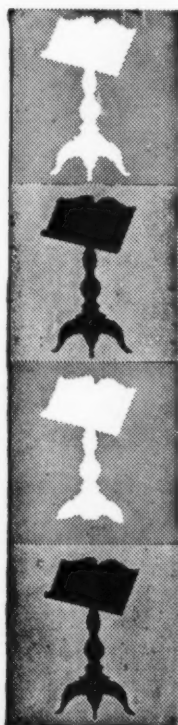
I find that reasons baffle the uninitiated students. What most students need at this age is to be freed from shyness, to overcome their reticence and inhibitions about expressing emotion in music.

I hope to succeed in developing a feeling for the emotion that the music expresses, and then to get the student to express it in his performance. I use extra-musical ideas to trigger his imagination, not only musically but technically.

I find so many musical problems can be solved only by solving a technical problem. I try to find something in the student's life or thinking which he can identify as an idea or emotion in the music: an experience; an imagined emotion; a book he has read; a poem; the rocking of a boat; the sad or happy part of a movie.

I do not wish you to think that my lessons are filled with moonlight on the water, magnolias on the old plantation, and other such trivia. But it so frequently happens that a student is meeting for the very first time the particular emotion expressed in the music. Many ideas he will meet in his whole life only in music.

So I seek constantly for ways of



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expressing musical ideas in a way that students will understand them. Words to musical phrases; the quietness of a church; the way velvet feels; the warmth of dark red.

This use of imagery, of pulling from human experiences some feeling to transmit to the student, can also be used in clearing up technical problems. Piano playing as a physical action is concerned with two major problems: the vertical distance of the keyboard and the horizontal distances along the keyboard. Of course there are endless ramifications of this apparently simple statement.

In discussing a system of technique, if there can be such a thing, one is apt to open a floodgate of controversy. I am not discussing a system of technique. I am talking about helping a student realize his full technical potential.

Imagery

As in discussing musical ideas, I grasp at imagery. Tell a student to play with firm fingers, and you will get every degree of firmness from a mild tension to an impractical immobility.

Frequently I have solved this problem by asking a student to raise his eyebrows slightly. The minute he does, he becomes aware of the muscles in his forehead.

One is unaware of his hand if it is just lying in his lap, just as one is unaware of the muscles in his forehead. But this loose hand is incapable of playing the piano. By merely transferring this alive feeling that he experiences in his forehead to a like sensation in his hand, the student solves the problem of how much tension.

It is easy to show a student how something looks in a slow tempo. At a fast tempo, it is difficult for the eye to grasp the small adjustments of the hand, arm, and fingers that go into the technical performance. It is equally difficult to analyze these things sharply enough to be able to do in slow motion what one does when he plays fast. When the tempo is slowed down, the need for the adjustment probably disappears. Yet one can describe how it feels. And it is in this area of transferring sensation that imagery comes to save time.

Movements can always be like something in the student's experi-

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ence; like popping someone with a handkerchief; like shaking out a wet towel; like the crack of a whip; like rubbing cream on your hands; like scratching your ear. This use of imagery saves lesson time, and even better, many hours of practice. For arriving at the correct coordination through imagery saves the student hours of futile experimentation. How much more profitable it is than just telling a student to practice.

When I listed the requirements for successful teaching, I gave knowledge and experience as the first two requirements. Certainly the more one knows, the more he has to teach. Experience in music, in art, literature, drama, all enrich our lives and give us a greater understanding of our art of music. Experience in teaching should enlarge our capacities.

Most Important Quality

But the most important quality to me in a teacher—and without this nothing else matters—is a burning, almost passionate desire to inspire others and to be able to help others experience the great joy and satisfaction that one can have from creating music at the piano. This spirit must be so strong that nothing can dim it or cause it to weaken. It must survive thousands of bad lessons, indifferent students and disappointments. But it can make *each lesson of each student* the most exciting and important time of the week for both the teacher and the pupil.

To help a student to learn to love music more, to grow in his appreciation of it and understanding of it is an essential part of teaching. But the craving, the gnawing, plaguing, yet wonderful desire to hear with the real ear what the inner ear, or perhaps heart, hears, this desire, coupled with an equally great wish to make the student want this same thing, is the major essential of piano teaching.

No amount of research, no volumes read about pedagogy, no workshops, can add up to much if one doesn't feel this driving force in his teaching. If you have it, then you can add to it knowledge and experience; if you don't have it, pretend you do for a week, and I believe the amazing difference in your pupils will give it to you.

There are so many *bored* piano teachers. Being bored by the students, teachers are in turn equally boring to the students. Piano teaching couldn't possibly be boring if one works at it.

If one expects each lesson to be a recital, of course he will be bored. Students can not move the moon between lessons. Be grateful for any progress in the right direction. No lesson has to be taught as if it were the last one.

Keep clear in your mind your long range goal and work toward it with the student. Keep on working at helping students, then piano teaching can be a rich and rewarding experience. ▶▶▶

STUDENT AUDITIONS IN OKLAHOMA

(Continued from page 12)

Senior Auditions

At least two weeks before the state convention, as scheduled by the Second Vice President and the Chairman of Judges, the four district presidents conduct senior auditions to select performers for the All-State Student Concert. The students compete in the district in which the teacher maintains a studio. In the event the teacher has a branch studio the student enters in the district where he is enrolled as a student.

The number of winners is determined as follows: one winner for each five entries or major fraction of five (3/5). The number of winners in each classification depends on the quality of performance; thus it is possible for the winners to represent only one classification. One or two alternates are selected in each district in case an audition winner should be unable to appear. Winners or alternates who fail to appear when scheduled for the Student Concert, unless for a valid reason, are barred from future auditions.

Each biennium one state-wide Senior Audition is held to select the Oklahoma Representative and an alternate to the Southwestern Division Convention. This is in addition to the four Senior Auditions held that year. The winner is given an award of \$75.00.

Rules for Senior Auditions are:

1. Any teacher in good standing may enter three students in each audition. A teacher certified in both voice and piano may enter six—three in each category;
2. There is a registration fee of \$1.50 for each student;
3. The age limits for students (piano, voice, and orchestral instruments) are 14 through 19. No college student or college graduate may participate in these auditions;
4. Performing time may not exceed 7 minutes. Infringement of this rule leads to automatic disqualification;
5. Each entrant submits on his entry blank the names of two compositions of approximately equal difficulty and equally well prepared. The entrant may choose which number to play at the audition. The second number listed may be called for in the event of a close audition

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or to avoid duplication on the All-State Student Concert;

6. Each entrant must take the theory test and make a passing grade of 70 or above;

7. Each student must have a copy of his music for the judge.

College Auditions

The Second Vice President of OMTA (Auditions and Theory) serves as chairman of the College Auditions and accepts all entries. Only one audition is held each year. A registration fee of \$2.50 is required of each entrant.

Any undergraduate student in an Oklahoma Junior College, College, or University is eligible to compete, provided his teacher belongs to OMTA, and is in good standing at audition time. There is no age limit. Only piano and vocal entries are accepted.

A total of six winners and four alternates, preferably three in voice and three in piano, are chosen. However, if the judges so decide, there may be four winners in one class and two in the other. These six winners perform on the All-State College Student Concert at the annual State Convention. A cash award of \$25.00 is presented to each audition winner at audition time and each participant receives a certificate of merit.

Requirements in repertoire are as follows:

Piano

1. Any Bach composition, or group of compositions (except transcriptions) with a minimum duration of three minutes. (Parts of suites may be used.)

2. Two additional compositions from the romantic and/or the modern field. (Single sonata movements by any composer may be used in this class.)

3. The maximum duration of the Bach and either of the other two compositions shall be twelve minutes.

4. The judge will hear the Bach and will choose one of the pieces. The other piece will be heard at the judge's discretion.

Voice

1. An aria from a standard opera or oratorio.

2. One art song (French, Italian, or German) and one song by an American composer.

3. Maximum duration for the aria and either song will be ten minutes.

4. The judge will hear the aria and will choose one of the songs. The other song will be heard at the judge's discretion.

No teacher may enter more than three students. Vocal entrants must provide for accompanists. Each student must provide a copy of the music for the judge.

Judges

The four district presidents are responsible for obtaining the judges for the Junior Auditions. College and private teachers in Oklahoma are called upon to serve as adjudicators for these auditions.

The Second Vice President appoints a Chairman of Judges (pianist) to serve as adjudicator for the four Senior Auditions, and he receives \$75.00 for travel expenses.

If all entrants are pianists, at the discretion of the District President, the Chairman of Judges may serve as sole judge for each of the four district Senior Auditions. If there are some vocal entries, the Chairman of Judges is assisted by a vocal judge selected by the District President concerned. If there are some orchestral instrumental entries, the Chairman of Judges is assisted by an instrumental judge selected by the District President. The Chairman of Judges is appointed for a term of two years.

For the College Auditions out-of-state judges are used. The fee varies according to the distance the judge must travel. There is one out-of-state judge in piano and one in voice.

Each is responsible for the decisions in his own field. The judges jointly decide the number of winners in each field.

Once each biennium the Senior Auditions are held to select the Southwestern representative to the Division Convention. These are scheduled on the day following the College Auditions so that the services of the out-of-state judges are available. This also helps the state organization on expenses.

This audition program has seen a steady increase in student entries and interest from OMTA teachers throughout the past five years. The student performances have constantly improved and the theory study has become a well-integrated part of the piano lesson. We continually ask for suggestions from the members on how to improve the auditions and to make the theory test more practical. These are discussed each year at the OMTA Board meetings and changes are made when we think they will benefit the teachers and students.

That the auditions and theory tests are extremely successful is evidenced by the wonderful response from students, parents, and teachers. The private teachers deserve all the praise and rewards for they are doing splendid work in preparing the students to be fine musicians, or, if music will not be their chosen profession, to go into the world as adults with a sincere appreciation and understanding of all that is MUSIC. ►►►

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MUSIC AND THE TRADITION OF CIVILITY

(Continued from page 6)

Although our capacity for responsiveness may not be that of Chopin, none of us, to use William James' observation, live within the shadow of our possibilities. We can place ourselves, and assist others to place themselves, on the line of discovery of an expanding universe of sensitivity.

I am sure that you have read, as I have read, reports by experts that one of the most urgent problems con-

fronting our civilization is the discovery of new sources of natural power. I am not competent to evaluate the validity of these reports, but I do know, from the vantage point of history, that this has been a perennial problem. However, the power from coal was supplemented with electric power, later with petroleum products, and now in our time, with atomic power. It may be true that we will soon need more sources of motive power. I am convinced, however, that there is a prior need, the need for new sources of aesthetic, moral, ethical, and spiritual power.

I realize that there is great in-

terest in conquering outer space; there must be great concern for conquering what may be called, by way of analogy, "inner space," those precious places of the heart and mind within each one of us, where we are not "conquered" but "possessed" by what Whitehead calls "the habitual vision of greatness," and, may I add, by "the habitual vision of goodness," so that man, the Crown of Creation, may attain new levels of meaningful and abundant living.

I hope that it will not seem inappropriate if I share with you my firm and intimate belief about life and destiny in our era. I am an unrepentant believer in the humanities, and I underscore this commitment in relationship to music. I am an unrepentant believer in the humanities in our culture which threatens to play loosely with values.

The "exploitation of the partial view" can be damaging to the values that constitute the most meaningful legacy of man and his greatest hope for the future. Although we understand the present agitated emphasis upon science, engineering, technology, and mathematics, it must not divert us from the pursuit of excellence as found in music, art, literature, philosophy, and religion.

Imagination

An entry which Franz Schubert made in his *Diary* in 1824 has an appropriate relevance for our time. He wrote: "O, imagination, greatest treasure of man, you inexhaustible fount, from which artists as well as scholars drink inspiration. O, stay with us a while, even though appreciated and revered by few, and save us from so-called enlightenment. . . ."

The current overemphasis upon analysis, borrowing its methodology from the natural sciences, has resulted in what has been called the "paralysis of analysis." Even the humanities are sometimes afflicted with it — values are analyzed until the analyst becomes paralyzed, unable to respond freely and fully to meaning that cannot be defined, or even documented in long and learned bibliographies.

We do not discount the potentially constructive role of science and technology, but we hasten to affirm that there will be devastating consequences for the family of man if we do not develop fully man's values,

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and his understanding of what life is for and what it can become. This point of view is emphasized by Joseph Wood Krutch in his recent book, *Human Nature and the Human Condition*, when he quotes Samuel Johnson as saying: "The truth is that knowledge of external nature, and the sciences which that knowledge requires or includes are not the great or the frequent business of the human mind. Whether we provide for action or conversation, whether we wish to be useful or pleasing, the first requisite is the religious and moral knowledge of right and wrong." And then he continues: "Prudence and Justice are virtues and excellencies of all times and of all places; we are perpetually moralists, but we are geometricians only by chance."

Each generation shares in fashioning the tradition of civility, and that tradition in turn depends upon the knowledge and dedication of individuals for its character and quality. The range of responsibility is wide; the intensity of opportunity is varied. I would like to suggest that our age needs to recapture fully a sense of mission, the concept of vocation, the idea of a calling in relation to the tradition of civility.

Dream Realized

I read years ago about an artist in Provence, who saw the realization of a dream of years when he visited the great art galleries of Florence. For years he painted, and taught others how to paint, in his garret-studio. Before him always was the image of great art and great artists. When the day came on which he found himself before the great masterpieces of Florence, he was heard to exclaim, "I, too, am an artist." He was unheralded and unknown; his career was unchronicled; he received no public applause. But I am sure that his name, figuratively speaking, is written large in the book that records the tradition of civility.

An account is given of the action of a priest in France, during World War II, when the course of events made it likely that his rural parish would furnish the tragic setting for bombings and artillery fire. In the parish church, which had served the needs of the people across the centuries, was an unusually fine stained glass window, beautiful in its artistic conception and in its spiritual mes-

sage. He felt that destruction of this window would symbolize the end of a continuous pattern of worship and belief. The anecdote records that after due deliberation, and upon securing adequate technical assistance, the many distinct sections of the window were carefully removed, wrapped, and parceled out for safe keeping among the parishioners. The sections were buried, or otherwise preserved in various areas of the parish. These parishioners became custodians of a great treasure; their precious pieces of glass symbolized their individual relationship to the whole artistic creation in the beautiful window that had adorned the church.

Parabolic Form

This episode constitutes for me a parabolic form. Every dedicated music teacher, who has a deep and abiding sense of vocation and calling, is a custodian of the great treasury

of the world's music. Figuratively speaking, mankind has entrusted each one of you with a segment of that stained glass window; literally, the future of one phase of the tradition of civility is in your hands.

Legacy

But you are more than custodians of that legacy. You are the people called upon to transmit it, to enrich it, to enlarge its boundaries of esteem. And you are doing it. I see it week by week in our home, where an eleven-year-old daughter is sharing effectively with her private music teacher, not only in developing piano as an instrument with a technique, but also in learning to share in the great tradition of the masters within her reach of comprehension. I see it in her choral work and in her study of an instrument in school. The examples can be multiplied by the

(Continued on page 23)

THE PRESIDENT'S CORNER . . .

LAVAHN MAESCH

YOU will be interested in a progress report relative to the setting up of the necessary machinery for the establishment of a voluntary group life insurance plan for MTNA members. This plan, which was authorized by the national Executive Board at the 1959 National Convention in Kansas City, will provide extremely attractive voluntary life insurance coverage at group term rates for all ages. If it can be successfully placed in operation it will not only represent a tremendous step forward in the area of critical membership service, but will be of incalculable value in securing new members and in retaining old.

Since paid up insurance can be issued to and maintained in force only for MTNA members in good standing, it is a requirement of the insurance underwriters that membership dues must be paid directly to the MTNA national office, if the members of any single state are to be eligible for group insurance plan participation. This is the crux of the matter.

To date, 18 of the 35 affiliated states have agreed to dues collecting through the national office, 8 have re-

fused permission, and 9 have yet to come to a decision.

Since this is to be a voluntary program, we have no assurance as to how many would participate. A minimum of 500 insurable lives is required; if, however, more than one-third of the eligible members enroll initially, all uninsurables will be covered.

The premium can, of course, be set at any scale. Investigation has indicated that a uniform fee of \$20.00 per annum is desirable, on an annual renewable basis. The benefits would be declining, on a sliding scale, and at a \$20 rate, would range from \$8,368 at age 20, to \$5,698 at age 30, \$3,284 at age 40, and so on until \$371 at age 69. At age 70 the insured would no longer be covered, but could convert to ordinary life coverage without examination.

In all probability efforts will be made to set such a plan in motion for members of eligible states early in 1961. If you are a member in a state where action has not been taken, you should make every effort to see that a decision is reached as soon as possible. ►►►



WEST CENTRAL DIVISION OFFICERS, seated left to right: Vice President Francis J. Pyle, Secretary Helen Harutun, President Usher Abell. Standing, Nelle O. Taylor, West Central Division Representative on the National Executive Board, and Paul Beckhelm, Immediate Past President of the West Central Division.



SOUTHERN DIVISION OFFICERS, left to right: President Frank Crockett, Vice Presidents Vernon Taylor, Polly Gibbs, and Walter Westafer, and Secretary Wilbur Rowand. Not in picture: Treasurer Rolf E. Hovey.

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MTNA 1960 DIVISIONAL CONVENTIONS

(Continued from page 11)

Des Moines, Iowa; Secretary—Mrs. Helen Harutun, 1530 Joplin Street, Joplin, Missouri.

Mrs. Nelle O. Taylor, 414 N. Yale, Wichita, Kansas, was elected as the representative for the West Central Division to the National Executive Board.

The West Central Division will convene in Omaha, Nebraska, in 1962.

Did you ever see a city come to an almost complete standstill? Those who attended the Southwestern Division fifth biennial convention February 28-March 2, 1960, at the Hotel Marion in Little Rock, Arkansas, witnessed such an event. Due to heavy snow, sleet, and ice, the schools and offices of Little Rock closed, busses stopped running, planes could not land or take off, and programs had to be cancelled because the participants could not get to the convention.

The 166 people who did register for the convention found it extremely inspiring, and the 80 people who attended the convention banquet were rewarded by hearing an outstanding address by Dr. Roy Harris, one of America's leading contemporary composers.

The Southwestern Division, composed of the states of Arkansas, New Mexico, Oklahoma and Texas, will convene in Dallas, Texas, in 1962.

The new officers elected for the 1960-62 biennium are: President—Blaise Montandon, Del Mar College, Corpus Christi, Texas; First Vice President—Dr. Howard Groth, Arkansas State Teachers College, Conway, Arkansas; Second Vice President—Dr. Robert L. Briggs, University of Tulsa, Tulsa 4, Oklahoma; Secretary—Mrs. Byrdie Danfelter, 123 So. Broadway, Albuquerque, New Mexico.

Elected to the Southwestern Division Executive Committee as members-at-large were Carl Jacobs, New Mexico State University, University Park, New Mexico; Rachel Kent, 2310 Calder, Beaumont, Texas; and Robbie Tye, 2416 Laurel, Texarkana, Arkansas.

Mrs. Mary Shoe Lowe, 315 East-side Boulevard, Muskogee, Oklahoma, was elected as the South-

west Division representative to the National Executive Board.

The total registration of 980 people for these four Divisional conventions is about 500 less than for the 1958 conventions. Because of this, future Divisional conventions may be scheduled later in the year. However, this total registration is not the complete picture. Convention success is only partially measured by the number of people who attend. The outstanding music, the inspiring talks and discussions which are a part of all MTNA conventions always contribute immeasurably to the advancement of musical knowledge and to the improvement of music teaching in this country, which, after all, is the reason for offering such conventions to the music teachers of this country. ▶▶▶

MUSIC AND THE TRADITION OF CIVILITY

(Continued from page 21)

thousands.

I think in this context of the well known verses of George Eliot, who portrays Stradivarius, "That plain white-aproned man who stood at work," saying about his violins:

"... when any master holds

"Twixt chin and hand a violin of mine,

He will be glad that Stradivari lived,

Made violins, and made them of the best.

The masters only know whose work is good;

They will choose mine, and while God gives them skill

I give them instruments to play upon,

God choosing me to help Him."

You are chosen to help in the development of the tradition of civility.

One day Schumann wrote about "a young blond, at whose cradle the graces and the heroes stood guard. His name was Johannes Brahms. He bore all the insignia of one to be announced to us: 'Behold one of the elect.'" Then Schumann continued, "Sitting at the piano—and he has a marvelous style of playing—he opened to us wonderful new vistas, and we were drawn, more and more into his magic circle."

"Brahms," wrote Schumann, "opened wonderful new vistas."

Music can do this for man. Blessed is the child who has shared, perhaps unknowingly, in a mother's tender song of love. The Holy Scriptures suggest that at creation, the stars sang together. On the day that witnessed the birth of Him for Whom we date our era, the Angels' song was on Bethlehem's hills. And in the midst of our time of anxiety I think I hear a majestic climax, "Hallelujah, for the Lord God omnipotent reigneth. And he shall reign for-

ever and ever."

The tradition of civility is characterized by sensitivity, by responsiveness, by commitment to spiritual values. It has transcendental meaning for time and for eternity. You are the custodians and the transmitters of the tradition of civility, and on this occasion I congratulate you in behalf of more than myself,—in behalf of an enduring tradition that enables man to live up to his calling as the Crown of Creation.

MTNA WESTERN DIVISION 1960 CONVENTION CHAIRMEN



JESSIE M. PERRY, President of Utah MTA, and faculty member at the University of Utah, is Chairman of the Voice and Choral Committee for the MTNA Western Division 1960 convention.



STANLEY BUTLER, Willamette University, Salem, Oregon, is Chairman of the American Music Committee for the MTNA Western Division 1960 convention.



FRANCES BERRY TURRELL, Portland State College, is Chairman of the Musicology - Composition Committee for the MTNA Western Division 1960 convention.

MTNA WESTERN DIVISION 1960 CONVENTION SPEAKERS



RAYMOND KENDALL, Dean, School of Music, University of Southern California, will give the banquet address at the MTNA Western Division 1960 convention.



THEODORE KRATT, Dean of the School of Music, University of Oregon, will serve as Toastmaster at the MTNA Western Division 1960 convention.



LAVAHN MAESCH, Director of Conservatory, Lawrence Music-Drama Center, and MTNA President, will speak at the opening general session of the MTNA Western Division 1960 convention.

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CONSCIOUS DIRECTION IN STRING PRACTICE

(Continued from page 9)

of the new string as if to play a double stop. On occasion we help him more by visually representing his fault and its correction:

Angular Bowing Technique



Smooth Bowing Technique



The literature of *Gestalttheorie* shows that there is a similarity of

form between different senses. For example, consider the verbal sound of the word "legato," its notational symbol, the slur, the movement the arm makes in response, and the resultant musical sound.

Now compare these with the verbal sound of the words "staccato" or "spiccato," the notational symbols used for these, the consequent arm movements, and the musical sound. Auditory, visual, and tactual impressions clearly express themselves in similarity of form—legato is heard as a slur, seen as a slur, and felt as a slur.

The straight line in bowing, a traditional teaching idea, does not exist. Correct bowing motion is round motion—circle, curves, ellipses, and so forth. The visual sensing of this greatly contributes to the good development of the bowing arm.

Percival Hodgson's *Motion Study and Violin Bowing* is the classic study of the movements and resultant figures of the bow arm. It is a most valuable addition to any string teacher's library, and is available from the American String Teachers Association, Paul Rolland, Editor, University of Illinois, Urbana.

The Influence of Aural Organization Upon Performance

What we have attempted to do with the visual sense can also be done with the aural sense. The steps are the same: to hear more correctly, more simply, more essentially, and more imaginatively. The discerning reader will quickly notice that the visual and aural senses mutually influence each other. Thus, what we see influences what we hear, and vice versa, and these certainly influence performance.

This is particularly important for chamber music players. Such players spend much time rehearsing intonation, ensemble, and phrasing in a purely routine, mechanical way. Such rehearsing is in vain; it also produces undesirable tension in performance if the origin of the problem lies in their hearing the music differently.

It is remarkable that quartets play as well as they do when we consider

that a unison passage is heard by one in the tonality of C sharp and by another in G sharp; that a note is heard as the last of the phrase by one and as the up-beat note of a new phrase by his colleague; that a four-bar structure is an independent one for one player and only part of a ten-bar structure for another.

Consider the opening of Beethoven's quartet, Opus 18, No. 1, for example. One player hears in this opening the detailed plane of two-bar groups; his partner hears the unity and sweep of an eight-bar phrase. How can they possibly play together in the highest sense until this divergence is made known and the problem settled?

The problem is one of musical semantics. The word must be understood in the same sense by all the participants if they are to "speak with one voice." By discussion and experiment they agree to hear the same thing in the same way. When this is successfully realized, many intonation and ensemble problems quickly disappear.

Finally, let us consider the more difficult problems of the kinesthetic sense. I have already noted the cross influences exerted upon each other by the various senses. Except for the very great performers whose subconscious integrative force has produced in them the highest degree of psycho-physical freedom, all performers suffer impeding tensions ranging from mild to severe. Some of these can be reduced or eliminated. It must be remembered, of course, that certain tensions are desirable and necessary in playing an instrument; we are concerned here with undesirable and impeding tensions. We generally speak of such tensions as mental (stage fright) or physical (stiff bow arm).

Actually, as we know, this is an arbitrary division; all tensions manifest themselves both mentally and physically, or, as we say, psycho-physically.

I am not qualified to write about the first type and I shall pass over them. This is not to dismiss their very great importance.

Every teacher must be a "psychologist." Furthermore, all of us have known at least one or two students whose performance ability improved amazingly following the elimination of an abiding mental tension.

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Professional medicine is learning that profound religious faith is one of the most powerful forces for bringing "wholeness" to the human structure. But there are other forces, of course, and each student must eventually find his own way. So it is also in musical performance.

Barring pathological disease, excessive physical tensions whose origin is not primarily psychological can be reduced or eliminated by conscious direction. Broadly speaking, such tensions begin the moment when subconscious integrative force dwindles and ceases. Deprived of this comparatively infallible inner wisdom that the body has of itself, we begin to establish faulty movement patterns.

It is important and encouraging to remember that such patterns are *learned* habits; whenever we desire to unlearn them and to substitute better habits, conscious direction provides the means for realizing this desire.

My main criticism of students' practice methods is that their trial and error methods repeat the same conditions in the same way too long. Indeed, unless otherwise directed,

they will persist in such repetitions for months. I try to impress upon them the fact that such animal-like behavior is a tragic waste of the possibilities of the human brain. Good work begins, then, with the awareness of the futility of similar repetition beyond a certain point. We agree to incorporate some changes in our future trials.

Recalling our work with the visual sense, we can try something as simple as a change of fingering, of bowing, or we can try a rhythmic reorganization. Following the suggestion of Flesch, we can purposely ignore an impeding tension by dwelling on some other facet of our performance. This indirectly relaxes that part of the body in which the impeding tension resides. His suggestion is particularly helpful in cases where the conscious mind is used incorrectly, and where its intrusion leads to wrong doing. Thus, when we suggest to a student that he forget technique and concentrate upon the music, we are aware that the conscious mind is involving itself incorrectly.

Flesch notes that the instruction to relax has little meaning unless the

student knows what and how to relax. Since that was written, Dr. Edmund Jacobson's practical method of conscious relaxation, based upon years of scientific studies, has become available.

In the first stage of this method the subject learns to relax the whole body, and to distinguish between total relaxation and even slight contraction. In the second stage he employs conscious relaxation of a part or parts during activity.

Let us suppose that the teacher instructs the student to relax the shoulder and wrist joints during shifting. After relaxation study, the student can instantly recall the feeling of a relaxed shoulder and wrist joint and consciously employ such feeling.

Critics often attempt to belittle proponents of relaxation by noting that movement is impossible if the muscles operating a joint are relaxed. Strictly speaking they are correct. But they misinterpret the sense in which we ordinarily use such expressions as "relax the shoulder and wrist joints during the shift." What we mean, of course, is a comparative relaxation, a releasing of *excessive*, impeding contraction.

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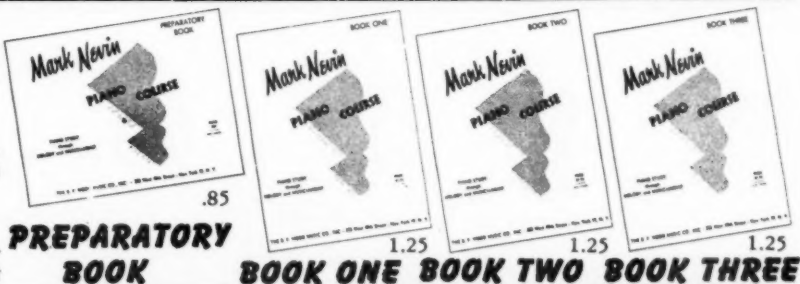
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Conscious relaxation of a part or parts of the body requires only a fractional part of a second. It is possible, then to relax during every rest in a piece of music; even a sixteenth rest in fast tempo is sufficient.

Note how students continue to maintain fixation in joints long after the need for such fixation has passed. They continue to hold through bar 21, a bar of silence, the same intense muscular setting that they used in performing bar 20; further, they still maintain such setting as they begin bar 22. We might say that bar 22 has to fight its way through the restraint imposed during bar 20.

Muscular Tension

This reluctance to drop the old—to let go a part after we are done using it—is one of the major causes of stiffness and technical frustration.

Muscles of the body may be compared with lights in a building. Some players are constantly aglow with unnecessary muscular tension, whereas the truly great performer's body portrays a rhythmic alternation of small, rapid splashes of light and periods of quiet darkness, a moving design of infinite patterns.

One of the most effective uses of relaxation occurs when the release of the contraction of an old movement provides, at the same time, the impulse of the new. This is flowing motion, one of the elements of good form, and one of the almost indescribable joys of good performance.

Integration, consciously directed and consciously achieved, takes place on a more inclusive plane in the work of F. Matthias Alexander of England.

His approach to the problem of tension is through the whole man. He views impeding tensions as the habitually incorrect "use" of the structure as a whole.

Before any improvement can take place, the incorrect stimulus-response pattern must be changed. Accordingly, the student learns to inject thought between his impulse to act and the action itself. By doing this he can check his usual response pattern and he can consider the new "means whereby" he will achieve his new pattern.

Enormous Possibilities

What enormous possibilities this point in itself offers our students whose practice period is so devoid of constructive enterprise.

But Alexander goes further. In this same moment of thought Alexander suggests a kinesthetic resetting of our structure which he calls the "primary control." The primary control is a postural adjustment we discover by allowing the head and thorax to come into natural balance. This balance, consciously maintained, is the first step of our new "means whereby." The subsequent steps in whatever action we make are taken while we, at the same time, consciously maintain the head-thorax relationship.

Alexander's experience of over half a century of teaching is summed up in an amazing conclusion. The primary control, if successfully discovered and employed, guarantees that new, reliable habit patterns are established which are reliable and beneficial in terms of our whole functioning. The particulars of his technique are outlined in his book *The*

Use of the Self.

Looking back now, the wisdom of viewing the "whole man" becomes apparent. An improved kind of seeing, of hearing, and of feeling—each, by itself, is helpful. But we also found that each sense influences one or more senses.

By not seeing the whole man, the so-called German school of violin pedagogy perpetrated an illusion whose tragic consequences can never be measured. A locked wrist, a raised and inflexible shoulder, or any other "local" problem is not an isolated problem. Such problems merely express, in part, the general state of the body as a whole.

Endless List

A locked wrist in combination with a holding of the breath is one problem; this in combination with a clenching of the teeth and pressure of the tongue against the roof of the mouth is another. The list is endless.

How much of the whole man is present when we approach Sevcik's bowing studies in our characteristic half-sleep, lulled by the belief that simple repetition will cause a good bow-arm to arise in us? Hardly aware of the bow-arm, certainly unaware of the rest of our mental and physical functioning, we unimaginatively become victims of that negative attitude which assigns black spots on paper an *active* role and the wondrous human structure a *passive* role.

The etude does nothing for us: we create ourselves. Sevcik's bowing studies are for the right arm in terms of its relationship with the left arm, with the head and neck, with breath-

MTNA WESTERN DIVISION 1960 CONVENTION PARTICIPANTS



VICTOR H. BAUMANN, faculty member of Phoenix College, Phoenix, Arizona, is President of MTNA Western Division, and Program Chairman for the 1960 convention of that Division.



JOSEPH BRYE, President of Oregon MTA, and faculty member of Oregon State College, Corvallis, is serving as MTNA Western Division 1960 Convention Chairman.



DAVID BURGE, Faculty member at Whitman College, Walla Walla, Washington, will present a piano recital on the American Music program, Monday, July 25th.

ing. Sevcik's bowing studies are studies for the whole man.

Conscious direction, correctly employed, can begin on modest levels such as I have shown. I trust that I have also clearly indicated the much greater levels it touches. It is an imaginative and creative endeavor, ever expanding, which enriches life as it reaches out to include much more than instrumental skill. If our work has been well done, we shall have accomplished all that is possible for us. Though we may not dwell among the giants of performance, we shall most certainly have become more like them. ▶▶▶

MEMO TO MEMBERS OF MTNA PIANO SECTION

(Continued from page 10)

when each student is taught privately.

Some good ideas about group work are contained in the following excerpts from talks given at recent MTNA Division Conventions. Will you send your ideas on these subjects?

*From: Robert R. Shultz
Drake University
Des Moines, Iowa*

The talented student should not be isolated from his fellow musician. It is absolutely essential for him to hear other talented people, to associate with these people, and to perform frequently with or for these people.

One concrete proposal is a regular class meeting which can be used for performance, criticism, discussion, ensemble, playing, sight reading, ear training, and keyboard dictation. In this way the student has the opportunity of preparing frequently for performance, of partaking in listening experiences which introduce him to repertoire that would otherwise be nonexistent to him, and for discussing problems and ideas with others who share similar interests.

The advantage of the class meeting is not the simple presentation of new musical experiences. The social process adds tremendous stimulation and prestige to music. The music student finds he is directly involved in a stimulating group experience in which music and its related aspects are a normal part of the environment.

There are no objections to the extra time spent when it pays such vast

dividends in enjoyment and musicianship. Where else could budding young musicians have as many frequent social contacts with music, and opportunities to demonstrate their proficiency? This is one of the motivating factors that make knowing about music and performing capably a worthwhile venture.

Proper competition, in itself, is a healthy aspect of any learning situation, but unhealthy and unfruitful portions of this phase of the educational process must be eliminated. A wide range of performing opportunities should be included besides the yearly competitive festival.

Repertoire must be expanded beyond the numbers prepared for contests and recitals, and above all, we should never sacrifice a year of study to the sole perfection of one number. If a student finds it necessary to devote his entire time to one single number for a year, either he is attempting a composition that is far too difficult for his present level, or his practice is woefully insufficient.

*From: Irene Kenna
Jackson, Mississippi*

Pupils have fun working with each other. All facts about music—its rhythmic, melodic, harmonic vocabulary, its terminology, its signs and symbols—can be taught more effectively and more economically to a group than to an individual. Rhythmic games, so necessary to true rhythmic development, are possible only in classes.

Better Habits

Better practice habits can certainly be developed more intelligently in the class. Children are taught to play by phrases, not a note to note procedure. In forming good practice habits, one automatically will fall into better habits of memorization. The two go hand in hand. They cannot be separated. As a result of more intelligent habits of learning skills of technique, reading, playing, and performing, the pupil will not only enjoy playing for his own pleasure but for his friends also.

There is a friendly spirit of competition in class study. Pupils learn from each other by observation and imitation. Pupils must be more accurate in order to play together. Children playing in classes learn to accompany, to transpose, are less timid, and, as a rule, make better perform-

ers than beginners taking private lessons.

Ensemble playing is an ever present enjoyment. The opportunity for ear training, keyboard harmony, and the technical parts of the lesson can be presented in a more effective manner. Consequently economy of time and money is achieved.

In class piano, as in any subject, you will soon recognize the more talented pupils. Then you will find ways and means of shifting and regrouping so that the pupil can keep the pace and do his or her work in the best setting for the pupil and the class.

No Demotions

Recently, one of our leading educators asked, after observing classes for several hours: "What do you tell the child or parent when you regroup or move a pupil?" My answer was that there are no demotions in my work. There is a challenge when you place a pupil in a more favorable working situation, whether as a leader in a slower moving class, or the more gifted pupil in a more advanced class. In either situation, he has been promoted. The educator's reply was, "I had never thought of it that way."

Up to this point, we have mentioned only the beginner. After class piano for one, two, or even three years, integrate class instruction with private lessons. Very few, about five per cent of my students, have more than one thirty-minute private and one class lesson. The piano class can become a general music education program.

The success of all piano teaching, whether private or in classes, depends largely upon the skill and preparation of the teacher. It is essential that the class piano teacher shall be expert in those skills which have to do with handling groups of children—skills which are expected in every grade school teacher.

The most advanced musicianship cannot compensate for lack of ability in class management. On the other hand, expertness in class management cannot take the place of a thorough knowledge of the subject to be taught. The successful teacher of piano classes must have expert knowledge of piano pedagogy as well as principles involved in teaching classes of children. The class period should not be a succession of brief individual lessons.

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WESTERN DIVISION 1960 CONVENTION

(Continued from page 5)

An Organ session with John Hamilton of the University of Oregon will be divided into two parts: a panel discussion, "Today's Organist, An Insular Creature?" and a lecture-demonstration on "Certain Performance Problems in Organ Music of the Baroque Era." Sol Babitz, an expert in 17th and 18th century music, will be a panel member.

The Theory-Musicology sessions will bring to the convention several outstanding people including Dr. Guillermo Espinosa, specialist in Latin American music and Professor Eugene Weigel of the University of Montana, a composer and teacher of composition. Dr. Weigel will speak on "Teaching Music Theory in Europe and America."

Dr. Henry Leland Clarke, of the University of Washington, a distinguished musicologist who has a lively interest in contemporary composers, will speak on the use of pre-classic techniques and textures as a means of finding new and freer paths. Dr. Clarke, formerly on the faculty of the University of California at Los Angeles, has been accorded high

praise among music scholars for his contributions to the Journal of The American Musicological Society and other publications. Dr. Frances Berry Turrell is chairman of this committee.

The String sessions will feature Sol Babitz in a lecture-demonstration. Mr. Babitz is editor of "The Strad," the English String Journal, and editor of the string section of "International Musicians Journal." He has recreated a Baroque style of violin playing using a curved bow and a violin made by Arnold Dolmetsch. He is a leading authority on violin construction, and a scholar of contemporary as well as Baroque music.

Also appearing at a String session will be the University of Oregon Trio in a lecture-demonstration concerning "Ensemble Techniques." Chairman of the Strings sessions is Miles Dresskell of Arizona State University.

Piano Sessions

Piano sessions are being scheduled by Fern Nolte Davidson, Assistant Professor of Piano at the College of Idaho. The first will be a panel forum, "Piano Teaching Problems." The second will be an evening session with Storm Bull, head of the Piano department at the University of Colorado. The third will be a lecture-recital by Irving Wasserman, Associate Professor of Piano at Utah State University, "The Piano Sonata from Haydn to Prokofiev."

The American Music section under the chairmanship of Stanley Butler, Willamette University, will first present a panel on the subject of American music with Dr. Leroy Ostransky, composer-in-residence at the College of Puget Sound, and Dr. Wayne Bohrnsted, Associate Professor of Music, University of Redlands. This will be followed by a recital of American music by Dr. David Burge, Whitman College.

Tuesday noon has been set aside for fraternity and sorority luncheons. So far, three have been scheduled: Phi Mu Alpha Sinfonia, Phi Beta, and Mu Phi Epsilon. The Mu Phi Epsilon luncheon will be the occasion of a special tribute to Dr. Ernst Kanitz, eminent composer and teacher, who is retiring this year from the faculty of the University of Southern California. Dr. Kanitz is the teacher of Williametta Spencer, winner of the Mu Phi award for or-

chestral composition.

Mrs. Mary Clement Sanks, well-known music educator and winner of the Research Prize, will also be a guest of honor at the Mu Phi Epsilon luncheon.

Student Affiliates will have two separate sessions of their own arranged by Amy Lee Arney. Helen LaVelle is chairman of this committee.

At the Second General Session, Wilhelmina Hoffman, President of Idaho MTA, will discuss "More Plans for PTW" followed by "Remedial Reading Procedures Which The Music Teacher Can Use."

Such a convention can be a truly revitalizing experience for music teachers. Send your reservation to Mr. Stacey Green, Administrative Assistant at the School of Music, University of Oregon in Eugene before June 1st.

The package price for each delegate is \$28.00 for room and meals for four days. Attendance at the banquet will be extra. A spouse may obtain housing and meals for \$24.00 and children over twelve for \$24.00. For each child under twelve, the rate is \$12.00 each. Baby sitters may be easily found on campus. Interested members of the family may attend the convention functions. ▶▶▶

CONTESTS, COMPETITIONS and AWARDS

American Music Conference Photo Contest

A photography contest offering \$575 in prizes for the best pictures of amateur musicians and their musical instruments is being sponsored by the American Music Conference. Entries will be received until December 1, 1960. Only photos picturing amateur musicians are eligible. Photos should show participation in instrumental music, or intent to play an instrument in an orchestra, band or solo. Complete information about rules and prizes may be acquired by writing to American Music Conference, 332 South Michigan Avenue, Chicago 4, Illinois.

Teatro alla Scala Opera Composition Award

Held under the auspices of the Teatro alla Scala to commemorate the 100th anniversary of the birth of Puccini, the Opera Composition Award is open to composers of all countries, with a first prize of 5,000,000 lire. Deadline for entry, December 31, 1960. For further information write the Award Secretariat, c/o Ente Autonomo, Teatro alla Scala, Via Filodrammatici 2, Milan, Italy.

WESTERN DIVISION CONVENTION HOUSING AND MEALS

Dr. Theodore Kratt, Dean of the School of Music of the University of Oregon, has made arrangements for families or individuals to procure inexpensive housing and meals in the University of Oregon dormitories for the Western Division 1960 Convention.

The dormitories in which convention delegates will be housed are new, comfortable, and attractively decorated.

The rate for a delegate will be \$28.00. This includes three meals a day for four days and lodging for four nights, assuming the delegate will share a double room. Lodging and meals for four days for a husband or wife accompanying a delegate will be

\$24.00. Children under 12 will get lodging and meals for four days at \$12.00. Children over 12 will be charged \$24.00.

For those wishing a single room, lodging and meals for four days will cost \$35.00.

All requests for information and reservations should be directed to: Mr. Stacey L. Green, School of Music, University of Oregon, Eugene, Oregon. Reservations should be made by June 1st, if possible.

If hotel or motel facilities are desired, please write to: Convention Bureau, Eugene Chamber of Commerce, 230 East Broadway, Eugene, Oregon.

See map of Eugene on page 33.

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Hoffman Hotel	4.00	5.00	6.50	7.50	10.00 up
Oregon Hotel	3.75	4.75	5.50	8.00
Osburn Hotel	5.00	6.00	7.00	8.00	12.00 up
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Anderson's Motel Oregon	6.50	8.00	9.00	9.50	12.50 up
Blue Moon Motel	6.00	8.00	8.50	9.00	11.00
Boon's El Prado Motel	6.50	7.50	8.50	9.50 up	12.00 up
Broadway Motel	5.00 up	6.50	8.00	9.00	12.50 up
Capistrano Motel	6.50	7.50	8.50	9.50 up	....
City Center Lodge	7.00	8.50	10.50	11.50 up	12.00 up
Downtown Motel	6.00	7.50	8.00	9.00 up	....
El Don Motel	5.50	6.50	7.50	8.50	....
Eugene Motel	5.50	7.00	8.00	9.00 up	....
Eugene Travelodge	6.50	8.00	9.00	12.00	....
Flagstone Motel	6.50	7.50	10.00	10.50 up	....
Holly Motel	5.50	6.50	8.50	8.50 up	....
Kennedy Motel	5.00	6.00	7.50	8.50 up	9.50 up
Manor Motel	6.50 up	7.50 up	9.00	11.00	10.50 up
Mills Motel	6.50 up	8.50 up	9.00 up	9.50 up	11.50 up
New Oregon Motel	7.00 up	8.50 up	10.00 up	11.00 up	14.00 up
Pine Knot Motel	5.50	6.50	8.50	9.50 up	....
Pioneer Motel	5.00	6.00	....	7.00	....
Rose Motel	5.50	6.50	7.50	8.00	9.50 up
Seals Motel	5.00	6.00	7.50	8.50	9.50 up
Texas Motel	6.50	7.50	8.50	9.50 up	....
The Timbers	6.50 up	8.00 up	9.50 up	10.50 up	12.50 up
Town House Motel	6.50 up	8.00 up	9.00 up	10.00 up	12.00
Travel Inn	6.50	8.50	9.50	10.50 up	12.00 up
West Sixth Motel	6.00	7.00	8.00	11.00 up
Wil Mar Motel	7.00	8.00	10.00	9.50 up	15.50

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THE SECOND PART OF MUSICK'S HANDMAID REVISED AND CORRECTED BY HENRY PURCELL. Transcribed and edited by Thurston Dart. London: Stainer & Bell, Ltd. New York: Galaxy Music Corp. \$2.00. Thirty-five easy keyboard pieces, mostly by John Blow and Henry Purcell. First published in 1689, re-issued in 1705, and now reprinted in its entirety, the collection includes Purcell's setting of "Lilliburlero" and his "Sefauch's Farewell."

COMPLETE KEYBOARD WORKS OF WILLIAM TISDALL. Newly transcribed and edited from *The Fitzwilliam Virginal Book* and *The John Bull Virginal Book* by Howard Ferguson. 12 pp. 7 compositions. \$1.50. London: Stainer & Bell, Ltd. New York: Galaxy Music Corp. Sixteenth century keyboard music. Good for the serious student. Intermediate.

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(Continued on page 32)

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(Continued from page 30)

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A HANDEL SUITE FOR SOLO PIANO AND STRINGS. Arranged from Handel's keyboard music by Herbert Horrocks. Fairlawn, New Jersey: Oxford University Press. \$2.00.

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BOOKS

BASIC PRINCIPLES OF VIOLIN PLAYING. By Paul Rolland. 54pp. Paper bound. Washington, D. C.: Music Educators National Conference. \$1.50. Quantity prices on request.

Reviewed by Bernard Fischer

This publication of MENC is part of its series on string instruction in music education. The author is professor of violin at the University of Illinois and

editor of *American String Teacher*, a publication of the American String Teachers Association.

Basic Principles of Violin Playing covers mainly the area of form in handling the violin and bow. It is divided into two sections: (1) Teaching Violin Fundamentals; and (2) Intermediate and Advanced Levels. Mr. Rolland wisely acknowledges the feasibility of other approaches and he pleads for a liberal attitude from others in the violin teaching profession.

On the whole, the book has value as a manual for private teachers and to some extent for school teachers. A few of the items for which it can be recommended are as follows: excellent suggestions for developing the vibrato; good, clear explanations regarding the size and direction of rounded bowings; good suggestions for silent exercises using both the left and right hands; proper emphasis on tone quality and clarity, as well as dexterity; and, inclusion of drawings to make the text clear to the inexperienced teacher.

It is obvious that the author's labor on the book has been the result of many years of study and experience. But his treatment of the subject is not as modern as I would like to see it. Principles relating to the psychology of playing and teaching the violin are scarcely mentioned; relaxation and body movements should be given more attention; individual differences should be given more emphasis; and, class procedures should be worked out in greater detail.

HARMONIC MATERIALS OF MODERN MUSIC. By Howard Hanson. 381 pp. New York: Appleton-Century-Crofts. \$6.00. Quoting the author, this work is an attempt "to analyze all of the possibilities of the twelve-tone scale as comprehensively and as thoroughly as traditional harmony has analyzed the much smaller number of chords it covers. This vast and bewildering mass of material is classified and thus reduced to comprehensible and logical order chiefly by four devices: internal analysis, projection, involution, and complementary scales." The volume is intended to "serve the composer in much the same way that a dictionary or thesaurus serves the author."

A chart at the end of the text presents graphically the relationship of all the combinations possible in the twelve-tone system, from two-tone intervals to their complementary ten-tone scales.

This text is not to be considered a "method" or a "system." It is a compendium of harmonic-melodic material. While intended primarily for composers, it can also be used as a guide to the analysis of contemporary music.

BAND MUSIC GUIDE. Edited by Arthur Berger and staff of *The Instrumentalist* magazine. 314 pp. Evanston, Illinois: The Instrumentalist Co., \$8.50. A directory of over 10,000 titles of band music and materials of all publishers. Seven major divisions: band titles, collections, solos and ensembles with band, methods, marching band, fanfares and brass band, miscellaneous. Each composition is listed alphabetically by title. Composer, type of composition, publisher, and copyright date are included.

ENCYCLOPEDIA OF CONCERT MUSIC. By David Ewen. 566 pp. New York: Hill and Wang, Inc. \$7.50. Thousands of entries alphabetically arranged and cross-indexed for easy refer-

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HYMNI PER TOTUM ANNUM. (*Hymns for the Whole Year.*) By Costanzo Festa. Transcribed and edited by Glen Haydon. Volume III of Monumenta Polyphoniae Italicae. Rome, Italy: Pontifical Institute for Sacred Music. Available in this country through The University of North Carolina Press, Chapel Hill, 192 pp. \$15.00.

This publication makes available in print for the first time the complete hymns of Costanzo Festa (1490-1545), one of the earliest composers of the Roman church school. An evaluation of his place among contemporary composers of polyphonic hymns must await further study. However, a celebrated *Te Deum* of his published in 1596 is still sung by the pontifical choir at the election of a new pope, and his madrigal "Down in a Flow'ry Vale" (*Quando ritrovo la mia pastorella*) long enjoyed the distinction of being the most popular Italian madrigal in England.

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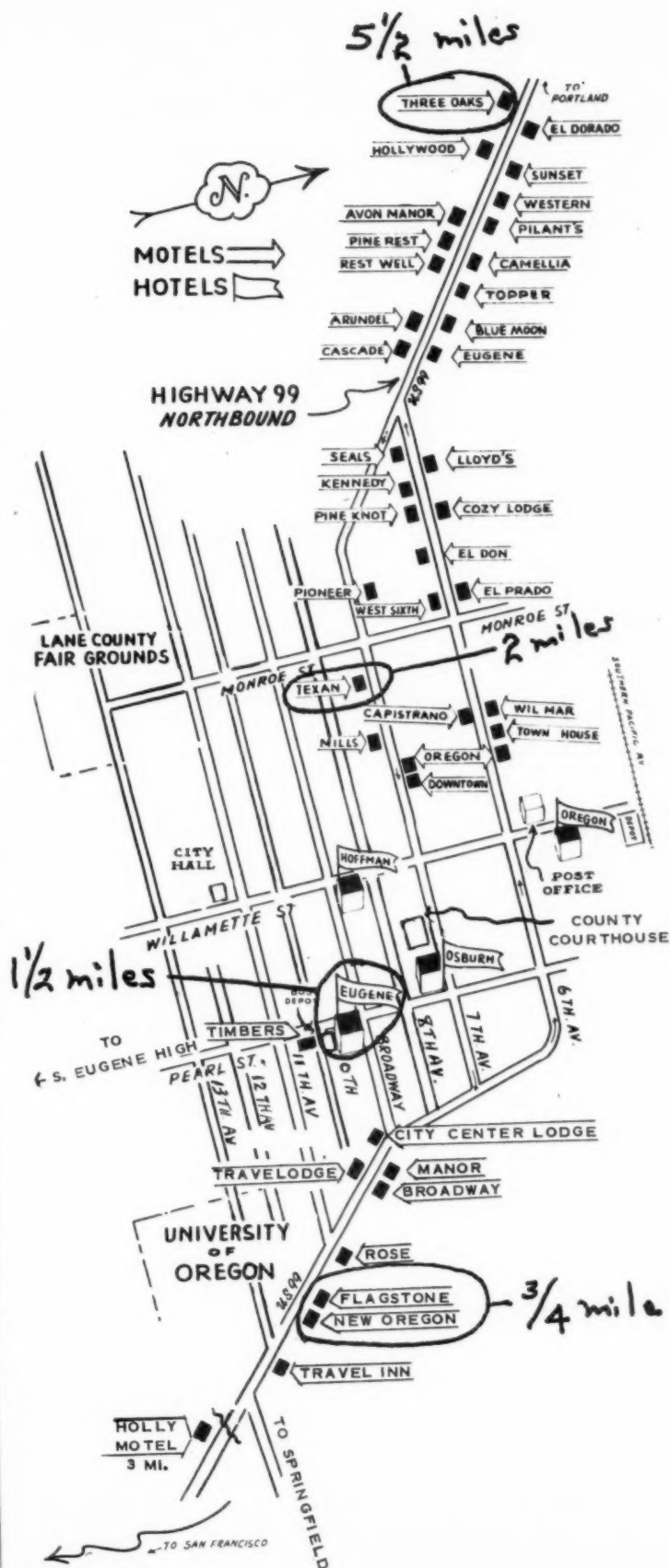
Page size is 9 1/4" x 13 1/2". Paper bound.

Contains one page of illustration reproduced in color, and four pages in black and white.

Definitely a valuable contribution to all who have more than a superficial interest in musical performance and study.

S.T.J.

JEWS IN MUSIC. By Arthur Holde. 364 pp. New York: Philosophical Library. \$5.00. Treats the Jewish contribution to music from the early 19th century to the present day in chronological and historical aspect. Both sacred and secular music are covered. Treats the activities of conductors, soloists, and pedagogues; Jewish musicologists, critics, and writers; the influence of Jewish managers and stage directors in the musical theatre; the place of the Yiddish operetta; the importance of private collections of musical manuscripts and books as well as those in public archives and libraries; the foundations and other institutions for the support and dissemination.



nation of Jewish music; the musical life of present-day Israel. In brief, a survey of a world-wide musical culture created or influenced by Jews, addressed not only to professional musicians but to all music lovers.

THE MUSIC CURRICULUM IN SECONDARY SCHOOLS. A Handbook for Junior and Senior High Schools. Prepared by a Music Educators National Conference committee for the National Association of Secondary School Principals. 115 pp. Washington: Music Educators National Conference. \$2.25. Using a question and answer format, this publication treats the musical aspects of Curriculum, Guidance, Scheduling Public Performances, Festivals and Contests, School-Community Relationships, Finance, Rooms and Equipment, Exceptional Children, Evaluation, Teachers,

and International Understanding. Book reviews and some reprints from *Music Educators Journal* and *Journal of Research in Music Education* appear in the Appendix.

MUSIC EDUCATION MATERIALS. A Selected Bibliography. 158 pp. Washington: Music Educators National Conference. \$3.00. Prepared as a report for the Music Education Research Council by the Committee on Bibliography, Earl E. Beach, Chairman. Published as the Spring 1959 Issue, Volume VII, Number 1, of the *Journal of Research in Music Education*, Allen P. Britton, editor. Short annotations on many publications in the major subdivisions of the field of music education. Covers: elementary music education, junior high school, choral materials, instructional materials for the teaching of instrumental music, music

appreciation guides and reference materials, music theory texts and workbooks, audio-visual aids, and teacher training. The Appendix contains an additional book list, a catalog of MENC publications, and a number of book reviews.

THE NEW AMERICAN GUIDE TO COLLEGES. By Gene R. Hawes. 256 pp. New York: New American Library. 75c. A Signet Key book, paperbound. Lists location, date of founding, degrees conferred, number of majors offered, honors and independent study programs, number of semesters, cost of tuition, extent of scholarships, total enrollment, and percentage of freshman drop-out under the entry for each individual college, ratio of teachers to students, sports, social activities, and when to apply. Lists 2,233 colleges.

THE PLAYGROUND AS MUSIC TEACHER. By Madeleine Carabo-Cone. 247 pp. New York: Harper & Brothers. \$5.00. An introduction to music through games. A program of childhood games translated into music-learning activities on a music staff playing field. Contains more than 139 games. 105 illustrations, and original music for coordination-developing activities. For the benefit of those who have had no musical training, two special chapters have been provided. These contain the specific musical knowledge underlying the games.

PRESERVATION AND STORAGE OF SOUND RECORDINGS. By A. G. Pickett and M. M. Lemcoe. 74 pp. Washington: Library of Congress. 45c. Copies may be purchased from the Superintendent of Documents, Government Printing Office, Washington 25, D.C. An investigation of the deterioration of sound recordings in storage in order to establish the optimum storage environments and techniques for library use.

YOU CAN TEACH MUSIC. A Handbook for the Classroom Teacher. New, revised edition. By Paul Wentworth Matthews. 196 pp. New York: E. P. Dutton and Company. \$3.75. Discusses singing, listening, and use of rhythm instruments in primary, intermediate, and upper grades.

EVERYONE CAN READ A SONG. By Frederic Fay Swift. Bryn Mawr, Pennsylvania: Theodore Presser Company. A workbook in vocal music. Student workbooks #1 and #2, \$1.00 each. Teacher's manual, \$2.50. A course in reading vocal music for fifth and sixth grades, and for older individuals who wish to acquire the skill of music reading.

A NEW APPROACH TO SIGHT SINGING. By Sol Berkowitz, Gabriel Fontrier, and Leo Kraft. 330 pp. New York: W. W. Norton and Company, Inc. \$4.95. Presents a coordinated body of musical material composed specifically for the study of sight singing. Consists of five chapters with supplementary exercises. The first chapter contains melodies; the second, sets of variations; the third, duets; the fourth, accompanied melodies; the fifth, studies in improvisation. Supplementary exercises offer special drills. Foreign language music terms are defined in a glossary. Each chapter is divided into four sections: Section I consists of elementary material; Section II, Intermediate; Sections III and IV, Advanced. Within each section material is graded in order of increasing difficulty.

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Bay State Music Co., The	30
Dek-A-Music Company	28
Eastman School of Music	34
May Etts Workshops	35
Galaxy Music Corporation	16
General Music Company	17
Arthur Gerry	26
Lutton Music Personnel Service	24
Mills Music, Inc.	20
Moore Music Company	22, 23
Music Educators National Conference	18
Music Publishers Holding Corporation	14, 15
Music Teachers National Association, Inc.	21, 32
National Guild of Piano Teachers ..	36
New England Conservatory, The ...	35
Theodore Presser Company	19
G. Ricordi & Co.	2
St. Louis Institute of Music	35
G. Schirmer	4
Sherwood Music School	35
Sperrhake	28
Steinway and Sons	3
Vantage Press	30
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